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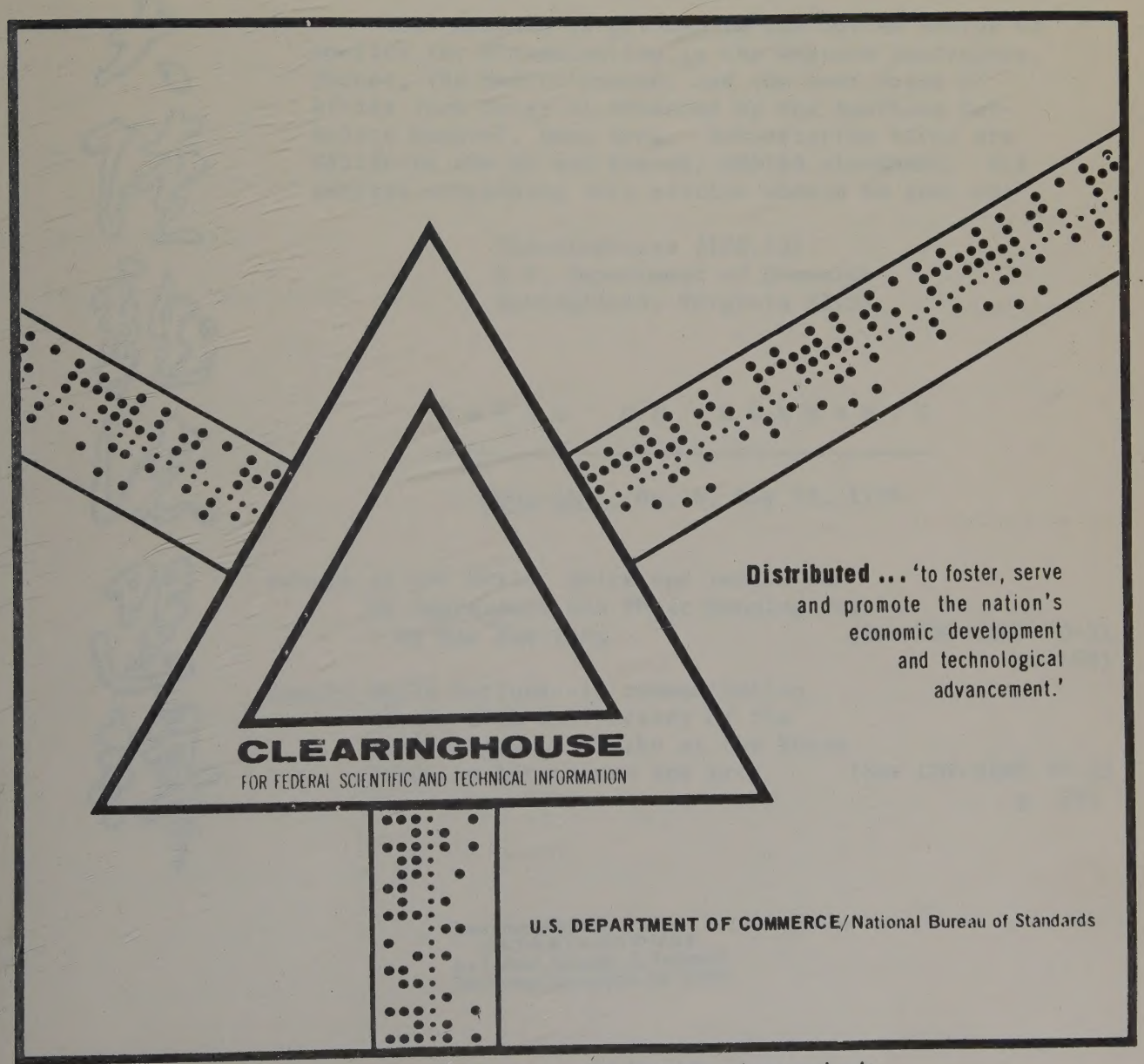
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中國大陸報紙摘輯

# Selections from China Mainland Magazines

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TABLE OF CONTENTS

Hung-ch'i, No. 6, May 25, 1979

People of the World, Unite and Defeat the US Aggressors and Their Running Dogs! - by Mao Tse-tung (See CMP-SCMP-70-21 p. 108)

Remold World Outlook--in commemoration of the 28th anniversary of the publication of "Talks at the Yenan Forum on Literature and Art" (See CMP-SCMP-70-22 p. 35)

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Page

Shachiapang (The May 1970 Script) . . . . . 1

The Maturing of Shachiapang under the Guiding Light of "Talks at the Yenan Forum on Literature and Art" . . . . . 59

Stage Revolutionary Plays, Be Revolutionary People . . . . . 73

The Guiding Light for the Revolution in Literature and Art - by Man Hsin . . . . . 81

Forever Advance along the Direction of Serving the Workers, Peasants and Soldiers . . . . . 88

The Red Army Led by Chairman Mao Is Made Up of Heroes - by Chung An . . . . . 97

Industry Must Energetically Support and Aid Agriculture - by Ch'i Yung-hung . . . . . 111

Develop Local Industries with Greater, Faster, Better and More Economical Results . . . . . 117

Ideological Revolution Promotes Technical Innovation . . . . . 128

Long Live the Great Revolutionary Aspirations of the Chinese People - by Hung Yu . . . . . 137

A Repair Service Cooperative Devotes Itself to Farm Production . . . 142

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Unless otherwise indicated, these materials are full translations of articles appearing in Chinese Communist periodicals.

# SHACHIAPANG

(The May 1970 Script)

Revised Collectively by Peking Opera Troupe of Peking

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

## Cast of Characters

Kuo Chien-kuang--male, company political instructor in a certain unit of the New Fourth Army
Sister Ah-ch'ing--female, member of the Chinese Communist Party, its underground worker
Aunt Sha--female, peasant activist of Shachiapang

Ch'eng Ch'ien-ming--male, secretary of the Ch'angshu Hsien Committee of the Chinese Communist Party
Yeh Ssu-chung--male, platoon leader in a certain unit of the New Fourth Army
Squad Leader--male, in a certain unit of the New Fourth Army

Little Ling--female, health worker in a certain unit of the New Fourth Army
Little Wang--male, fighter in a certain unit of the New Fourth Army

Little Tiger--male, fighter in a certain unit of the New Fourth Army

Lin Ta-ken, Chang Sung-t'ao and others--New Fourth Army men

Sha Ssu-lung--son of Aunt Sha, basic-level militiaman of Shachiapang, later joining the New Fourth Army
Chao Ah-hsiang--male, chief of Shachiapang chen

Wang Fu-ken--male, basic-level militiaman of Shachiapang

Ah-Fu--male, a revolutionary of Shachiapang

Several others--male, female, old and young, people of Shachiapang

Hu Ch'uan-k'uei--male, commander of the puppet "Loyal and Just National Salvation Army"
Tiao Te-i--male, chief of staff of the puppet "Loyal and Just National Salvation Army"
Adjutant Liu--male, adjutant of the puppet "Loyal and Just National Salvation Army"
Tiao Hsiao-san--male, cousin of Tiao Te-i

Certain soldiers of the puppet "Loyal and Just National Salvation Army"

Kuroda--male, Japanese colonel

Chou Yin-sheng--male, interpreter for the Japanese

Several Japanese soldiers

## Scene One: Making Contact

(A mid-night during the War of Resistance Against Japan.
In the Ch'angshu hsien area of Kiangsu province, Japanese troops set up a highway blockade line.
As the curtain rises, Sha Ssu-lung, pushing aside a bush, emerges from behind a tree. He looks around. He stumbles, somersaults, gets up, and vigilantly watches out. He waves his hand toward the inside of the curtain.
Sister Ah-ch'ing enters, followed by Chao Ah-hsiang and Wang Fu-ken.)

Ah-ch'ing (sings "hsi-p'i-yao-pan" 西皮摇板):

Party secretary Ch'eng has sent word:
To-night the wounded men will be brought to the township.
We must meet them on the blockade line....

(Sha Ssu-lung blows a reed leaf as a signal but gets no response. As he wants to go to search [for the wounded men] along the highway, Sister Ah-ch'ing stops him promptly.)

Ah-ch'ing (continues to sing):

I must watch out for Japanese patrols.

(Ah-ch'ing, clasping Ssu-lung, signals to Chao Ah-hsiang to hide himself for the time being. Wang Fu-ken suddenly spots Ch'eng Ch'ien-ming approaching. He hurriedly turns around and waves to Sister Ah-ch'ing.)

Fu-ken: Sister Ah-ch'ing, he's come!

(Enters Ch'eng)

Ch'eng: Sister Ah-ch'ing! Comrade Old Chao!

Ah-ch'ing
Chao : Secretary Ch'eng!

Ah-ch'ing: Have all the wounded comrades come?

Ch'eng: They're all here. See, there's Instructor Kuo.

(Kuo enters, in a dramatic pose, followed by Yeh Ssu-chung and Little Tiger.)

Kuo (to Yeh): Watch out! (To Ch'eng) Secretary Ch'eng!

Ch'eng: May I introduce you? This is Instructor Kuo. This is Chao Ah-hsiang, the township chief, This is Sister Ah-ch'ing, she is the Party branch secretary here and a liaison officer. For cover, she runs the Spring Tea-house. Her husband, Ah-ch'ing, is our Party's messenger.

Ah-ch'ing Chao: Instructor Kuo!

Kuo: Village Chief Chao! Sister Ah-ch'ing! (Warmly shakes hands with the two.)

Ch'eng: You take a good rest to recover from your wounds here. If anything changes, I'll get in touch with you. Penetrate the blockade line at once.

Kuo: Platoon leader Yeh, go and fetch our men.

Yeh: Right!

Tiger: Instructor! A Japanese patrol!

Kuo: Get under cover!

(Armymen and civilians promptly take cover. A patrol team of the Japanese imperialists arrogantly swaggers across the stage. Sha Ssu-lung comes out from behind the tree. Swiftly rolling across the ground, he gets up and cautiously looks in the direction of the Japanese patrol. He turns around and beckons to Sister Ah-ch'ing and others. All enter. Ssu-lung, Chao and others help the wounded men cross the blockade line. Kuo and Sister Ah-ch'ing shake hands with Ch'eng in farewell.)

(Curtain)

## Scene Two: Moving Away

(More than ten days later. In front of Aunt Sha's house at the edge of the Yangch'eng Lake. From rows of weeping willows the morning sun casts its glow.
As the curtain rises, Aunt Sha is mending clothes. Little Ling is sorting out bandages and medicine. Little Wang is folding sacks.)

Ling: Little Wang, you're here to change dressing!

Wang: Change dressing? I won't!

Ling: Why not?

Wang: Little Ling! Drugs are so hard to get. We should keep them for serious cases. My wound will heal soon.

Ling: It's true we don't have much left, but our mobile hospital will soon bring us more. Your wound may not be too serious, but it's not light either.

Wang: I'm a light casualty!

Ling: Light casualty? Then why weren't you with the light casualties whom the instructor took to help the villagers bring in the rice crop?

(Wang has no answer for this.)

Ling: Little Wang, come and have your dressing changed!

Wang: I won't!

Ling: This is the instructor's order!

(Wang reluctantly agrees. He turns around and sees Aunt Sha.)

Wang
Ling: Aunt Sha.

Sha: Hmm! Little Wang, you wounded comrades should do as the doctor and nurse say. Don't be stubborn!

(Wang approvingly lets Ling change dressing.)

Ling: See, Aunt Sha criticizes you, too!

Wang: Hmm! Aunt Sha's taken a special fancy to you, so she is always on your side.

Sha: I've taken a fancy to her, you say. Yes, I have! This girl always talks sense and does what is right. That's why I like her!

Wang: In that case, when we leave, we'll take Ssu-lung with us and leave Little Ling behind to stay with you. We'll give you a daughter in exchange for your son!

Sha: That will be fine! Four sons I've had, but never a single daughter!

(Aunt Sha sits down. Ling brings a stool and sits beside her.)

Ling: Aunt Sha, you often mention your four sons; why have we seen only one, Ssu-lung?

Sha (moved by remembrance and class hatred): That's all past and done. Why bring it up again?

Ling: We all want to hear your story, Aunt Sha.

Wang: Right, Aunt Sha, please tell us about it.

Sha (seized with hatred and finding it irresistible to tell her sad story to her own people. Sings "erh-huang-san-yen" 二黄三眼 ):

It's a long story.....
In those years we were too poor to raise children,
Two of my four sons died of cold and hunger.
Then I borrowed from the Tiaos in a year of famine,
And to pay our debt my third son worked for them as a laborer.

(Changing to "yuan-pan" 原板 )

That old miser Tiao (stands up, in a rising pitch of anger) was a poisonous snake,
A scorpion.
He wore out my third son with work,
Then beat him to death.
Ssu-lung, my fourth son, has such a fiery temper,
He charged to Tiao's house to have it out with him;
Tiao accused him of breaking in at night to rob them,
And had the poor sixteen-year-old thrown into prison.
When the New Fourth Army entered Shachiapang,
My son was freed and once more saw the daylight.
The Communist Party is like the sun in the sky!

Ling: Well said, Aunt Sha!

Sha (sings "erh-huang-yao-pan" 二黄摇板):

Without the Communist Party,
My whole family would have perished long ago!

Wang: Now that we have the Communist Party, Aunt Sha, we poor people are not afraid of them any more!

Sha: Right!

(Ah-fu enters with a bowl of rice-cakes.)

Ah-fu: Aunt Sha!

Sha: Ah-fu.

Ah-fu: Ma told me to bring some rice cakes for the instructor.

Sha: I'll fry some for them after a while.

Ah-fu: Ma says this is only a small way of showing our love for our army men!

Sha: That's right! Put them in this basket. I'll warm them up for them later!

Ah-fu: Little Wang, Aunt Li's waiting for you to bring her the rice sacks to be filled!

Wang (captivated by the rueful family history of Aunt Sha, he suddenly has an idea: go to settle score with old miser Tiao): Aunt Sha, where is that old miser Tiao now?

Sha: What? Still thinking about that, aren't you? Old Tiao died long ago. But he had a son who has been away from home studying in Japan. We don't know what's become of him.

Ling: Aunt Sha, Little Wang is just fond of getting to the bottom of the matter! (To Wang) Little Wang, Aunt Li is waiting for those sacks so that she can hide the grain!

Wang: Eh!

Ah-fu: Let's go together. (Exit with Wang.)

(Aunt Sha picks up the basket to go and wash clothes. Ling sees this.)

Ling: Aunt Sha, washing clothes again! Let me do that!

Sha: Oh! The instructor's taken the light casualties to help us with our harvesting. It's only right that I should wash a few pieces of clothes for them, isn't it?

Ling: Then let me go with you. (Exit with Aunt Sha.)

(Enter Kuo Chien-kuang and Yeh Ssu-chung in a boat. They unload grain, basket after basket.)

Yeh: Be careful, Instructor!

Kuo: Sure, platoon leader Yeh. (Pointing at the grain) Hide Aunt Sha's grain in a jar buried at the back of the house, and cover it up quickly!

Yeh: Right. (He carries the baskets to the back of Aunt Sha's house.)

(Kuo picks up a broom and sweeps the yard. After this, and faced with the scenery of the south of the Yangtze, he feels his heart throbbing with excitement. He misses his comrades-in-arms and yearns to go back to the battlefield as soon as possible.)

Kuo (sings "hsi-p'i-yuan-pan" 西皮原板)

The glory of the morning is reflected on the Yangch'eng Lake,
The reeds are in full bloom,
The fragrance of the paddy fills the air,
On the bank of the lake are rows and rows of willows.
It is the hands of the working people
That made the south a place
Teeming with fish and rice.
Not one inch of our fair land shall we yield
To these ferocious Japanese invaders!
I left the battlefield after being wounded
And came to Shachiapang to recuperate.
For the past half month I've kept thinking of my comrades-in-arms

(Changing to "erh-lu" 二六) and commanders,

(Changing to "liu-shui" 流水)

and I'm wondering where they could have gone.

(Changing to "k'uai-pan" 快板)

The army and people are ready
To counter the enemy's mopping-up campaign;
Soon we shall raise our swords to kill wolves!
Night and day our wounded men long to regain their strength,
And soon go back to the front!

(Enter Aunt Sha with Little Ling.)

Ling: Instructor!

Sha: Instructor!

Kuo: Aunt Sha!

Ling: Instructor, Aunt Sha helped wash our clothes again!

Sha: And so I should, my girl!

Kuo: Ha....Ha....

Sha (to Kuo): Are all the comrades back?

(Little Ling is hanging the clothes to dry.)

Kuo: Yes, they're back. We've finished harvesting the rice. We've hidden your share too.

Sha: That's fine. You must be tired out.

Kuo: Not at all, Aunt Sha!

Sha: Come and take a rest. Look, instructor, here are some rice-cakes Ah-fu brought you.

Kuo: The village folks are too good to us!

(Sha Ssu-lung enters with two fishes, crabs and shrimps.)

Ssu-lung: Ma! I've caught two fishes and also crabs and shrimps!

Sha: Did you go fishing, Ssu-lung, straight after work?

Ssu-lung: Yes. To give the instructor something to go with his rice!

Kuo: Ha....Ha....

Sha: Good. Give them to me. I'll clean them.

Kuo: Let me do that.

Ssu-lung: Ma, don't bother. Let me clean them. (Enters house.)

Kuo: Aunt Sha, please be seated.

(Yeh emerges from behind the house.)

Yeh: Instructor, several of our comrades have asked to rejoin their units. (Hands over the applications.)

Kuo: How impatient they are! (Looking at the applications) Well, platoon leader Yeh, I think those who have recovered might leave first.

Yeh: Right.

Sha: Leave? Where would you go?

Kuo: To look for our units!

Sha: To look for your units? How can you!

(Sings "hsi-p'i-yao-pan")

You comrades were wounded in battle,
So Shachiapang is your home;
If the villagers haven't looked after you well,
Tell me and I'll take them to task!

Yeh: Aunt Sha....

(Kuo stops him with his hand.)

Kuo: Aunt Sha's asking for our opinion. Opinion?...There's a point I'd like to raise, Aunt Sha!

Sha: An opinion for me? (Straightforwardly) Well, out with it!

Kuo: All right! Aunt Sha, please listen.

(Sings)

The other day the comrades started chatting,
And all their talk was about you, Aunt Sha.

Sha (seriously): What did they say?

Kuo (sings):

Once their tongues began wagging
They couldn't stop....

Sha: Oh, they must have complained a lot!

Kuo (sings):

Each and every one gave a thumbs-up
To praise you!

(Kuo, Yeh and Ling laugh.)

Sha: But I haven't done anything worth talking about!

Kuo: Aunt Sha.

(Affectionately, sings "hsi-p'i-liu-shui")

You treat our comrades like your sons,
Wait on us hand and foot,
Never stop mending and washing our things,
And cook us three meals a day,
And each meal we eat,
We have fish and shrimp.
Our comrades say: Should we rest here any longer
We would soon be too fat to walk or climb mountains,
Let alone going back to the front to fight!

Sha (to Yeh and others): Oh! See what nonsense he's talking!

(Kuo, Yeh and Ling laugh.)

Kuo (sings):

When we comrades have fully recovered ---

Sha (sings):

Even when you've fully recovered (affectionately)
I shan't let you leave.
I want you to have three good meals a day,
Three bowls of rice each meal,
And sleep until the sun is in the west,
Until each of you is sturdy like an iron tower,
Strong enough to mount your horses....

Kuo (sings):

We shall gallop south to kill the enemy,
Wipe out traitors and bandits,
And drive out the Japanese pirates.
When clouds scatter, when the sun comes out
And a red flag hangs in front of every house,
We'll come back to see you--our revolutionary mother!

(Enter Sister Ah-ch'ing, Chao Ah-hsiang, Wang Fu-ken, and Ah-fu hurriedly. Sha Ssu-lung, hearing the voices, comes out of the house.)

Ah-ch'ing: Instructor!

Kuo: Sister Ah-ch'ing.

Ah-ch'ing: The Japs have started "mopping up." They're moving fast. The hsien Party committee wants you to hide in the marshes for a time. I've got a boat and provisions ready!

Kuo: Sister Ah-ch'ing, old comrade Chao! Tell the militia to take the villagers to a safe place and to hide all the grain you have left. Take whatever can't be hidden!

Ah-ch'ing
Chao : Yes!

Ah-ch'ing: Don't worry about us, instructor. Go into the marshes and take cover at our arranged spot. When the coast's clear, I'll come to fetch you. Aunt Sha, tell Ssu-lung and Ah-fu to take the comrades there!

Sha: Good! (Goes into the house to fetch the rice cakes and rice crusts.)

Ssu-lung: Where's the boat?

Ah-fu: At the northwest corner of the village.

Kuo: Platoon leader Yeh, tell the comrades to assemble at the northwest corner!

Yeh: Yes!

(Ling collects the clothes hanging for drying and exits with Yeh.)

Ah-ch'ing: Ssu-lung! Mind you, keep under cover and don't let anyone see your boat!

Ssu-lung: Right!

(Aunt Sha enters with a bamboo basket.)

Sha: Take these rice cakes and rice crusts along with you. (Hands the basket to Ssu-lung) There's no shelter in the marshes. How can the wounded comrades stand it!

Kuo: Aunt Sha, we have the wise leadership of Chairman Mao and the tradition of the Red Army men who crossed snowy mountains and swamps. No difficulties can stop us!

(Guns rumble in the distance.)

Ah-ch'ing: You'd better hurry up, instructor!

Kuo: Sister Ah-ch'ing, village chief Chao, Aunt Sha, you all must take care!

Ah-ch'ing
Aunt Sha : We know.
Chao

Kuo: Ah-fu, Ssu-lung, let's go. (Exits with Ssu-lung and Ah-fu.)

Ah-ch'ing (to Chao Ah-hsiang and Wang Fu-ken): Act immediately according to the plan set by instructor Kuo!

Chao: I'll take the villagers to move out.

Wang: I'll take some men to hide the grain.

Ah-ch'ing: Be quick!

Chao
Wang: Right! (Exit)

Ah-ch'ing: Aunt Sha, you'd better get your things ready too, while I go and see the comrades!

Sha: All right!

(Sister Ah-ch'ing climbs a slope. Aunt Sha collects the tea cups and goes into the house.)

(The light fades. The gunfire draws nearer. Flames flare up in the distance. The light goes on again. Sister Ah-ch'ing and Chao Ah-hsiang are helping the old and the young make arrangements for

them to leave the village. The Japanese troops fire at the masses. The masses furiously fight back. Wang Fu-ken bravely chops a Japanese soldier to death and carries a wounded villager on his back. Ssu-lung seizes a rifle and exits with them. Chou Jen-sheng, interpreter for the Japanese, enters. Colonel Kuroda also enters with Japanese soldiers.)

Chou: Report! No New Fourth Army men here, and no wounded either!

Kuroda: Go find the "Loyal and Just National Salvation Army." Tell them to catch all the New Fourth wounded!

Chou: Yes, sir!

Kuroda: Make way!

(Curtain)

## Scene Three: Collaboration

(Three days later. Headquarters of the "Loyal and Just National Salvation Army." As the curtain rises, Tiao Te-i and Chou Jen-sheng are conferring in whispers.)

Tiao: I'm sure there'll be no problem. This bandit chief is in a fix, caught between the New Fourth Army and the Imperial Army. If he wants to have a good time, gorging and boozing, he's got to attach himself to the Imperial Army.

Chou: Attach himself to the Imperial Army? I don't think Commander Hu has made up his mind to do that yet. Among his men what he says still goes!

Tiao: What he says goes? In a little while it'll be what I say goes!

Chou: You are smart, all right!

(Adjutant Liu enters.)

Liu: Report. The commander is here!

Tiao: Good.

(Hu Ch'uan-k'uei enters arrogantly.)

Hu (sings "hsi-p'i-san-pan")

In troubled times heroes spring up everywhere.
Any man with a gun can be a chief;
I get along by keeping in touch with three sides:
Old Chiang [Kai-shek], the Japs and the bandit gangs.

Tiao: Let me introduce you. This is Commander Hu Ch'uan-k'uei, of the newly reorganized "Loyal and Just National Salvation Army"! Commander, this is Mr. Chou Jen-sheng, interpreter for Colonel Kuroda of the Japanese Imperial Army.

Hu: Good! Sit down, sit down, sit down!

(Hu heartily shakes hand with Chou.)

Tiao: Commander, Mr. Chou has come with a proposal from the Imperial Army.

Hu: Good, let's hear what it is!

Chou: Commander Hu, last time Chief-of-Staff Tiao and I agreed that in this mopping-up campaign we'd attack the New Fourth Army together. But we haven't succeeded in wiping them out, so the Imperial Army is not at all pleased with you!

Hu: So what? The New Fourth Army has kept on the move. If the Imperial Army didn't come to grips with them, why should I? Frankly, I'm not going to strike an egg on a rock. In this force I'm still the boss!

Chou: It's true this force is still under your command, but the Imperial Army wants to command you!

Tiao: Commander, Colonel Kuroda wanted to destroy our troops. We should thank Mr. Chou for helping us out!

Hu: Helping us out? What's the use of fine talk? What our troops need is money, guns and ammunition!

Tiao: They've got all those ready for us.

Chou: If we come to terms, the Imperial Army will post you to Shachiapang.

Tiao: That's a rich district, commander, with plenty of fish and rice!

Hu: Old Tiao, Shachiapang is a communist area. And the New Fourth Army can make things hot for us!

Chou: So can the Imperial Army, commander!

Tiao: "Whoever feeds me is my mother," commander. With the Imperial Army to back us up, let's have a go at the Reds! Have you the guts?

Hu: All right. That's settled then! (Shakes hand with Chou.)

Chou: There's another small condition.

Hu (to Tiao, disgruntled): So many conditions!

Chou: The New Fourth Army left some casualties in Shachiapang. The Imperial Army expects you to capture them.

Tiao: That's easy. I'll see to that!

Hu: Since we're fighting the Reds together, this is nothing. Men!

(Enter Adjutant Liu and Tiao Hsiao-san.)

Liu Hsiao-san: Here, sir!

Hu: Pass on my orders: This afternoon we're going to march on Shachiapang!

Liu Hsiao-san: Yes, sir! (Exit)

Tiao: Well, commander, now you're backed openly by Chiang Kai-shek and secretly by the Imperial Army. You can take advantage of both and save the nation by a devious path! You're really one of the heroes of our time!

Hu: Openly or covertly, this is all thanks to you, Chief-of-Staff Tiao! And you'll be going back to your old home. You can restore your family fortune and bring glory to your ancestors. I may be a dragon here, but I'll be no match for a snake in its old haunts!

Chou: You're both doing all right....

Chou Hu Tiao: Ha, ha, ha....

(Curtain)

## Scene Four: A Battle of Wits

(After three days of "mopping-up," the Japanese bandits have left Shachiapang.
The "Spring is Coming" Tea-house at the cross-roads near the wharf. There are two tables and two benches--one each on the left and one each on the right of the stage. The Japanese troops left the tables, chairs and crockery all smashed. The shed outside the house has collapsed. On the ground are some pieces of broken bricks and tiles. The signboard of the "Spring Is Coming" Tea-house has also been torn down.
As the curtain rises, enters Sister Ah-ch'ing with a group of villagers, young and old.)

Ah-ch'ing: Be careful!

Old man: Thank you, Sister Ah-ch'ing, for all your help on the way!

Ah-ch'ing: It was nothing, the least I could do.

Old man: See what shambles they've made of the place!

(Another group of villagers enter.)

Villagers: Sister Ah-ch'ing!

Ah-ch'ing: So you're all back!

Villagers: Yes.

Old man: Let's all help put the things in order!

Ah-ch'ing: Don't bother. I can take care of them.

(She picks up the signboard from the ground and puts it on the table. The villagers set the overturned tables and benches. They pick up the broken crockery, bricks and tiles, and set up the shed.)

Young woman: Sister Ah-ch'ing, I'll go back to my home.

Old man: Me, too.

Ah-ch'ing: Sure you won't stop a while?

Old woman: I must go too.

Ah-ch'ing (to a young girl): You'll take care of your mother, won't you?

(Exit the villagers.)

(Sister Ah-ch'ing wipes the mud from the signboard. Facing the audience, she shows the characters on the signboard and then hangs it up. She opens the cupboard.)

Ah-ch'ing (sings "hsi-p'i-yao-pan"):

The enemy's "mopping-up" lasted three whole days,
Leaving blood stains on the damaged walls.
All our neighbors who fled are coming back,
And I must send a boat to fetch our wounded comrades.

(Aunt Sha and Ssu-lung enter and stand in front of Sister Ah-ch'ing.)

Sha Ssu-lung: Sister Ah-ch'ing!

Sha: So you're back.

Ssu-lung: Now that the Japs have gone, we should fetch those wounded comrades back!

Ah-ch'ing: Right! Ssu-lung, let's go at once!

Ssu-lung: Go!

(Voices offstage: "Hu Ch'uan-k'uei's troops will soon enter the village!" The villagers cut across the stage. They say to Sister Ah-ch'ing: "Hu Ch'uan-k'uei has come!".... They quickly exit. Enter Chao Ah-hsiang and Wang Fu-ken.)

Chao: Sister Ah-ch'ing, Hu Ch'uan-k'uei's troops will be here very soon!

Ah-ch'ing: He is here, eh! How did he arrive so fast, on the heels of the Japanese? (To Wang Fu-ken) Did you see his men?

Fu-ken: Yes. Over a dozen of them!

Ah-ch'ing: Over a dozen?

Fu-ken: They have Kuomintang insignia on their caps and a banner showing they belong to the "Loyal and Just National Salvation Army."

Ah-ch'ing (thinking): "Loyal and Just National Salvation Army"? ....the Kuomintang insignia?....

Chao: They say Tiao Te-i is back too.

Sha: Tiao Te-i is the son of the old miser Tiao!

Ah-ch'ing (to Fu-ken): Better go and make sure.

Fu-ken: Right. (Exit)

Ah-ch'ing: We don't know how long Hu will be here or whether he's just passing. We'd better not fetch the wounded men yet but try to send some provisions to them instead.

Chao: I'll fry some rice.

Ssu-lung: I'll get the boat.

Ah-ch'ing: Be on your guard!

Chao Ssu-lung: Yes!

(Ssu-lung helps Aunt Sha to exit, followed by Chao.)

(Sister Ah-ch'ing goes into the house.)

(Voice offstage: "Halt!")

(A woman kneels down.)

(Voice offstage: "Halt!" Enter Tiao Hsiao-san in pursuit of a girl holding a small bundle.)

Hsiao-san: Halt! We're fighting to save the country, and have driven the Japanese devils away for you. So you've got to give us something as a reward!

(He snatches the bundle from the girl.)

Girl: What right have you to take my things?

Hsiao-san: Not only your things, but you too! (Rushes towards her.)

Girl (trying to save herself, crying for help): Sister Ah-ch'ing!

(Sister Ah-ch'ing dashes out of the house and protects the girl.)

Ah-ch'ing: What's this? We all belong to this native place! Come, please sit down a while and have a cup of tea.

Hsiao-san: What are you trying to do? Obstruct me?....

(Adjutant Liu enters.)

Liu: Tiao Hsiao-san, the commander will be here any minute. What are you doing here?

Ah-ch'ing: Hey, it's old Liu!

Liu (gleefully): Sister Ah-ch'ing, I'm now the adjutant!

Ah-ch'ing: Oh! An adjutant, eh! Congratulations!

Liu: It's a long time since I last saw you. How are you?

Ah-ch'ing: Very well.

Liu: We're all no strangers, Hsiao-san. What are you up to here?

Ah-ch'ing: I've never met your friend before. He's given us a bad time!

Liu: Tiao Hsiao-san! This is Sister Ah-ch'ing who once saved the commander's life. If he knew you'd kicked up a row here, it would do you no good, wouldn't it?

Hsiao-san: How was I to know? I slipped up just now, Sister Ah-ch'ing, but I'm sure you're too broad-minded to hold it against me!

Ah-ch'ing (knowing they belong to the same gang, tries to be friendly to them): It's all right! Now we've come to know each other. I'm not the sort of person who counts on influential persons to stab people in the back. You know me, Adjutant Liu?

Liu: Yes, Sister Ah-ch'ing is a decent sort!

Ah-ch'ing (to the girl): Run along now.

Girl: He's taken my bundle!

Ah-ch'ing: Your bundle? What does he want that for? (To Hsiao-san) You must have done that just to tease her, didn't you?(To Liu) Yes?

Liu: Yes. (To Hsiao-san) Just to tease her? But why here, of all places?

(Hsiao-san hands the bundle to Sister Ah-ch'ing reluctantly.)

Ah-ch'ing (handing the bundle to the girl): Take it, say "thank you" and go home!

(Exit the girl.)

Liu: Tiao Hsiao-san, go and meet the commander and the chief-of-staff. Go on!

Hsiao-san: See you later, Sister Ah-ch'ing.

Ah-ch'ing: Come back soon and have some tea here.

(Hsiao-san exits fiercely and resentfully.)

Liu: He's our chief-of-staff's cousin, Sister Ah-ch'ing. You mustn't mind him!

Ah-ch'ing: Of course not. Sit down, Adjutant Liu. When the water boils I'll make you some tea. You're a rare guest. It's not often we have such company in our small tea-house.

(As Sister Ah-ch'ing turns to go into house, Adjutant Liu calls her to stay.)

Liu: Don't go to any trouble, Sister Ah-ch'ing! The commander sent me to tell you he'll be here soon himself.

Ah-ch'ing: Commander?

Liu: Oh, that's old Hu!

Ah-ch'ing: What! Old Hu's become commander?

Liu: That's right. He's a big shot now, with more men and guns. Not fowling pieces either, but real artillery! Entirely different from before.

Ah-ch'ing: So. (Determined to find out more about this.) Well, isn't that grand! Time flies. You've been away for some time, adjutant. (While cleaning the table, she watches Adjutant Liu.)

Liu: Yes, quite a while.

Ah-ch'ing (probing): You must stay longer this time, won't you?

Liu: Yes, we've come to stay!

Ah-ch'ing: ....Oh! (Feeling sure they will stay, she pretends to extend a welcome.) How nice!

Liu: We're going to make Shachiapang our base. Our headquarters will be in Chief-of-Staff Tiao's house. We've sent men to fix it up. The commander said he'd drop in first at your tea-house.

(Footsteps offstage.)

Liu: The commander has come!

(Liu hurries off to meet them. Ah-ch'ing thinks of a way to deal with them.)

(Enter Hu Ch'uan-k'uei, Tiao Te-i, and Tiao Hsiao-san. Four puppet soldiers cut cross the slope.)

Hu: Heh, Sister Ah-ch'ing!

(Hu takes off his cape. Adjutant Liu takes it and exits.)

Ah-ch'ing (turning around to greet him): I learn you have become the commander. Congratulations!

Hu: How are you?

Ah-ch'ing: Very well, thank you. What good wind has blown you back?

Hu: How's business?

Ah-ch'ing: Thanks to you, I'm not doing too badly.

Hu: Ha, ha, ha....

Ah-ch'ing: Please be seated, commander Hu.

Hu: Thanks. Let me introduce you. This is my chief-of-staff, Tiao Te-i, son of old Mr. Tiao, the wealthy man here.

(Tiao quickly surveys Sister Ah-ch'ing.)

Ah-ch'ing (discovering Tiao is a very crafty enemy, tries to be friendly to him): I'm making a humble living in your worthy place, chief-of-staff. You are a big tree with deep roots. I hope you'll take me under your wings.

Hu: That's right. You must help her.

Tiao: You're too polite.

(Tiao takes off his cape. Hsiao-san takes it and exits.)

Ah-ch'ing: Please sit down, chief-of-staff!

Hu: Where is Ah-ch'ing [her husband]?

Ah-ch'ing: Don't mention him. We quarrelled a little and he left me.

Hu: What a restless fellow! He just can't sit quietly at home. Where did he go?

Ah-ch'ing: Someone saw him doing business in Shanghai. He said he wouldn't come back till he'd made good.

Hu: Right! That's the spirit. A man should aim high!

Ah-ch'ing: How can you stick up for him!

Hu: Sister Ah-ch'ing, I want to thank you for saving my life that time. It's all through your help that I've got where I am today!

Ah-ch'ing: No, it's just that you were born under a lucky star. Ah! Here I keep on talking without offering you two gentlemen any tea. Sit down a while. I'll get you some tea. (Goes into the house.)

Tiao: You seem to know her very well, commander. Who is she?

Hu: You mean Sister Ah-ch'ing?

(Sings "hsi-p'i-erh-lu")

When I first started to raise troops
I had barely a dozen men and half a dozen rifles.

(Changing to "liu-shui")

When we ran into the Imperial Army,
I was at my wit's end.
Luckily I met Sister Ah-ch'ing,
And she hid me in her water vat;
She filled her kettles and didn't show any excitement,
As if nothing had ever happened.

(Sister Ah-ch'ing, carrying a kettle and cups, listens attentively. She finds the enemies are looking at her. Unruffled, she comes out of the house.)

Hu (continues to sing):

When she'd got the Japanese to leave,
I escaped from my death. (Turning to Sister Ah-ch'ing)
I shall always be grateful to you for saving my life.
A gallant man, I shall look for an opportunity
To show my gratitude.

Ah-ch'ing (deliberately hiding her emotion in front of the enemies): Commander Hu, why talk so much about such a small matter? The idea just occurred to me in desperation. But when it was all over, I really felt a bit scared.

(While pouring the tea, Sister Ah-ch'ing observes them.)

Ah-ch'ing: Have some tea, Chief-of-Staff! (Suddenly remembering) Oh, I've forgotten the cigarettes. Let me go and get some. (She goes into the house.)

Tiao (looking at the back of Sister Ah-ch'ing): Commander! Shachiapang is my home, but how could I have never set eyes on this proprietress?

Hu: She and her husband came here after the "August 13" incident and opened this tea-house. You were studying in Japan then, so how could you know this woman?

Tiao: Oh! She is not simple.

Hu: What? Do you suspect her?

Tiao: No, no, no! She saved your life?

Hu: You, what a man!

Tiao: Huh, huh, huh....

(Sister Ah-ch'ing, bringing the cigarettes, matches and a kettle, comes out of the house.)

Ah-ch'ing: Chief-of-Staff, have one of these poor cigarettes!

(Tiao takes one. As she is about to strike a match, Tiao stops her and lights the cigarette with his own lighter.)

Ah-ch'ing: Commander Hu, please have one too!

(Hu takes a cigarette. Sister Ah-ch'ing strikes a match for him.)

Tiao (looking at the back of Sister Ah-ch'ing, sings "fan-hsi-p'i-yao-pan"): This is no ordinary woman!

Ah-ch'ing (sings): What tricks is Tiao Te-i up to?

Hu (sings "Hsi-p'i-yao-pan"): This fellow Tiao leaves me no face!

Ah-ch'ing (sings): This fool is a useful wall to keep off the wind.

Tiao (thinks a while, opens his cigarette case and offers Ah-ch'ing a cigarette): Have a smoke?

(Sister Ah-ch'ing shakes her head and declines.)

Hu: What's the idea? You know she doesn't smoke!

Tiao (sings): She's neither humble nor arrogant.

Ah-ch'ing (sings "hsi-p'i-liu-shui"): He's neither fish nor fowl.

Hu (sings "hsi-p'i-yao-pan"): What can Tiao Te-i be up to?

Ah-ch'ing (sings "hsi-p'i-liu-shui"): Are they for Chiang Kai-shek or Wang Ching-wei?

Tiao (sings "hsi-p'i-yao-pan"): I must sound her out by devious means.

Ah-ch'ing (sings to the same tune): I shall have to watch my step.

(As Sister Ah-ch'ing is turning to go into the house, Tiao calls her from behind asking her to stop.)

Tiao: Sister Ah-ch'ing!

(Sings "hsi-p'i-liu-shui")

I've just heard of your brave deed
From the commander.
I admire your coolness and courage,
The nerve you had to trick the Japanese;
It takes real patriotism
To risk your life for another
Without getting excited!

Ah-ch'ing (sings to the same tune):

I don't deserve such praise, chief-of-staff;
I didn't risk my life to save others;
I keep a tea-house and hope for good business,
It's brigands who set store by gallantry;
Commander Hu has been a regular customer,
Under a big tree, I hope to enjoy its shade.
It's because he was born lucky
That he could escape danger and enjoy happiness.

Tiao (sings to the same tune):

The New Fourth Army was many months in this village,
That's a big tree with fine shade;
You had plenty of dealings with them,
I'm sure you took pains to look after them!

Ah-ch'ing (sings to the same tune):

My kitchen stove isn't choosy,
My kettle doesn't ask where water comes from,
My tables are used by people from every side;
Whoever comes here is a customer
And I have to be pleasant to him;
I greet all comers with a smile,
Once they've gone I don't keep them in mind.
When the customers leaves, the tea grows cold....

(She empties what tea remains in Tiao's cup. Tiao is startled.)

Ah-ch'ing (continues to sing):

What pains did I take to look after them?

Hu: Ha, ha, ha....

Tiao: Heh, heh, heh....Sister Ah-ch'ing, you're the right person to run a tea-house. You give nothing away. My respect to you!

Ah-ch'ing: What does he mean by this, commander Hu?

Hu: He's like that, a cynical fellow! You don't mind, do you, sister?

Ah-ch'ing: That's all right. (Goes into the house with the kettle.)

Hu: Old Tiao, Sister Ah-ch'ing once saved my life. You must give me a little face. Why do you keep pestering her with questions? What are you up to, anyway?

Tiao: Nothing, commander. She's a shrewd, fearless, cautious, level-headed woman. If we base at Shachiapang to save the nation by a devious path, she could be very useful to us. We don't know, though, whether she's for us or not!

Hu: Sister Ah-ch'ing? She's for us!

Tiao: Then she must know about the New Fourth Army and its wounded men. But if we ask her, I doubt if she would tell us anything.

Hu: Well, let me ask her. You'd only get snubbed if you do.

Tiao: Of course. You're her hero!

Hu: Ha, ha, ha....

(Sister Ah-ch'ing tactfully and coolly comes out of the house with a plate of melon-seeds.)

Ah-ch'ing: Try some melon-seeds, commander, chief-of-staff.

Hu: Good.... (sipping tea.)

Ah-ch'ing: ....The full flavor of the tea is coming out just now!

Hu: That's right. The full flavor. -- There's something I'd like to ask you, Sister Ah-ch'ing.

Ah-ch'ing: So long as it's something I know....

Hu: It's about the New Fourth Army....

Ah-ch'ing: The New Fourth Army? Of course!

(Sings "hsi-p'i-yao-pan")

You don't have to ask, commander;
Many New Fourth Army men have been stationed here.

Hu: The New Fourth Army men have been stationed here?

Ah-ch'ing: Have been here, yes.

Hu: Any wounded?

Ah-ch'ing: Yes!

(Sings "hsi-p'i-liu-shui")

Quite a few wounded men,
Some seriously injured and some lightly.

Hu: Where did they stay?

Ah-ch'ing (sings):

Here in the township.
Each household took some in;
They came to my small tea-house, too,
To drink tea, fetch hot water and wash towels.

Hu (to Tiao): Well?

Tiao: Where are they now?

Ah-ch'ing: Now?

(Sings)

Once the order came to muster,
The whole lot marched away!

Hu: The wounded, too?

Ah-ch'ing: The wounded?

(Sings "hsi-p'i-san-pan")

The wounded disappeared without a trace,
Heaven only knows where they've gone!

Tiao: All gone?

Ah-ch'ing: All gone. If they hadn't, the Japanese would surely have found them. For three days they thoroughly combed the whole place.

Tiao: The Japanese don't know this place, they blunder round blindly. Nothing's easier than to hide a few men in a big place like Sha-chiapang. Take the case of Commander Hu. Didn't you hide him in your water vat right under the noses of the Japanese?

Ah-ch'ing: Oh, I suppose Chief-of-Staff Tiao thinks I'm hiding the wounded men of the New Fourth Army. What nasty insinuations! I shouldn't have saved you, commander Hu. See what you've got me into!

Hu: Sister Ah-ch'ing, don't....

Ah-ch'ing: No....

Hu: Don't....

Ah-ch'ing: No, no, no, I'm not standing for this, commander. While you're here, make your men search my tea-house inside and out. Let them turn it upside down. Otherwise I'll be under suspicion and hard put to it! (She tosses the cleaning cloth on the table. She smooths her skirt and puts her hands on her lap. She sits, head high, looks angry - to rebuff her enemies.)

Hu: Old Tiao, you see!

Tiao: I was only joking. Why take it so seriously?

Hu: That's right, he was only joking!

Ah-ch'ing: It's no joking matter, Commander Hu. (goes into the house.)

Tiao (gazing at the reeds across the lake, turns to Hu): Commander, those wounded men must be hereabouts. They can't have gone far!

Hu: Where are they then?

Tiao: Look! (Pointing to the reeds) Most likely in the marshes opposite!

Hu: The marshes? (Awakening) Right! Men!

(Enter Adjutant Liu and Hsiao-san.)

Hu: Go and search the marshes!

Tiao: Wait! You're not a local man, commander, you don't understand much about those marshes. They are so large and stretch so far beyond. Then they are rather complicated topographically, and if we go in to find them it would be like looking for a needle in the ocean. Besides, they'll be under cover while we're in the open. They'd just pick us off. We want to do this job for the Imperial Army, but that's no way to go about it. We'd be the losers!

Hu: What do you suggest then?

Tiao: Let them come out all by themselves!

Hu: You're day-dreaming. Why should they come out?

Tiao: I've a way to make them. Men!

Liu Hsiao-san: Yes, sir!

Tiao: Fetch all the villagers to the tea-house. I want to talk to them!

Liu Hsiao-san: Yes, sir! (Exit)

Hu: You are sending for the villagers?

Tiao: I want them to go to Lake Yangch'eng to catch fish and crabs!

Hu: Catch fish and crabs? What's the big idea?

Tiao: In every boat we'll put some of our men in civilian clothes. If there are New Fourth Army men in the marshes, when they see the villagers going out to catch fish they'll imagine the coast is clear and they'll come out. Then we'll fire at them from the boats. And then....

Hu: You've got the knack, Old Tiao! Ha,ha,ha!

(The voices of villagers offstage come closer. Enter Adjutant Liu and Hsiao-san.)

Liu Hsiao-san: Report! The villagers are here!

Tiao: Good. I'll talk to them.

(Voices off stage protest.)

Liu Hsiao-san: Line up.... Hey! Line up!

Hsiao-san: The chief-of-staff is going to speak to you!

Tiao: Villagers! We are the "Loyal and Just National Salvation Army," out to fight Japan. We realize you're too poor to give us much of a welcome. That's not your fault. But we'd like you to catch some fish and crabs in the lake. We shall pay you the market price!

(Voices offstage protest. Wang Fu-ken: "Commander, we can't go. We'd be killed if we ran into Japanese motor-boats!"....)

Hsiao-san: Shut up!

Tiao: Don't worry. We're sending three of our men in each boat to protect you!

(Voices offstage protest: "We won't go! We dare not go!"....)

Hu: Damn it! Who dares to refuse? I'll shoot anyone who refuses to go!

(Exit Hu, Tiao, Adjutant Liu and Hsiao-san.)

(Sister Ah-ch'ing hurriedly comes out of the house.)

Ah-ch'ing (sings "hsi-p'i-san-pan"):

A scoundrel, Tiao Te-i is a
Poisonous snake, a vicious wolf.
He is setting a trap
And our men may be fooled by it.
If the fishing boats set out
There is going to be trouble.

(Offstage the villagers protest.)

Ah-ch'ing (continues to sing):

If the villagers disobey orders,
There will be bloodshed and death;
I only wish I had wings to fly to the marshes!
Now, I'm utterly at a loss to know what to do.

(Offstage Hsiao-san shouts: "You won't go? All right then, I'll shoot!"

Ah-ch'ing: Shoot?

(Sings "hsi-p'i-liu-shui")

Shooting in the village
Would warn our men in the marshes;
They would sense danger
And hide themselves in the reeds. (She bends her body and looks ahead. She sees the broken bricks and straw hats. She hits on an idea instantly.)
I must be calm and don't get panicky,
A sudden splash will make the enemy open fire!

(She picks up a damaged brick from the foot of the wall, wraps it with a straw hat, and throws it into the water. She then quickly goes into the house.)

(Quickly enters Hsiao-san)

Hsiao-san: Someone's jumped into the water!

(Enter Hu and Adjutant Liu hurriedly. They open fire. Tiao Te-i enters on hearing the gunfire.)

Tiao: Stop that. ... Hi! Don't shoot!

(Sister Ah-ch'ing goes to the side of the door and observes.)

Hu: Why not?

Tiao: Commander! Do you expect the New Fourth Army men to come out after hearing all this firing?

Hu: Why didn't you say so before? Tiao Hsiao-san!

Hsiao-san: Yes, sir!

Hu: Arrest some ringleaders!

Tiao: Adjutant Liu!

Liu: Yes, sir!

Tiao: Stop all boats from leaving the village. I'm going to starve them out!

(Hu and Tiao exit, followed by Adjutant Liu and Hsiao-san.)

(Sister Ah-ch'ing walks out from the door and pauses to think about the next step to take. Dramatic pose.)

(Curtain)

## Scene Five: Holding Out

(Immediately after the previous scene. In the marshes. The sky darkens, a storm is brewing. As the curtain rises, Kuo Chien-kuang and the fighters are straining their eyes toward Shachiapang. A fighter enters.)

Fighter: Report: No new enemy movements after the rifle shots.

Kuo: Keep on watching in the direction of Shachiapang.

Fighter: Right. (Exits)

Kuo: Comrades, set up the reed-sheds first, move the seriously wounded in and tell Platoon leader Yeh I'm going to the waterfront to have a look.

All: Right!

(Exits Kuo.)

Lin: Comrades, what does that rifle fire from Shachiapang mean?

A Fighter: It means that enemy troops are there, either Japs or traitors.

Tiger: Then the villagers of Shachiapang are in for a tough time again!

Chang: If the enemy are still at Shachiapang, we'll have to stay where we are for the time being. But we've run out of food and medicine. This is really quite a problem!

(Kuo enters and studies the mood of the fighters.)

Tiger: Why did we come here? How much better if we'd stayed at Shachiapang to fight the enemy!

All: Right!

Squad leader: That would have been downright foolhardy. If you want to fight, you'll have to wait for orders! Haven't we been told by the commander to set up reed-sheds? Come on, let's do that first.

All: Let's go! Let's set up the reed-sheds! (Exit.)

(Kuo sees the fighters exit, turns around and thinks.)

Kuo: (Sings "erh-huang-tao-pan" 二黄導板)

Shots from the opposite shore resound through the marshes....

(Changing to "hui-lung" 回龙)

For several days we've been watching for enemy movements
And trying to make out the situation;
Our hopes ebb and flow like the tidal wave.

(Changing to "man-san-yen" 慢三眼)

Shachiapang in the distance is lost in clouds and mist;
Why are there no passing boats, no sails on the lake?
Why hasn't Sister Ah-ch'ing appeared yet?
These are signs of big trouble ahead.
Chiang Kai-shek and Wang Ching-wei are in league with the Japs.
There are sorrow and death in store for the villagers,

(Changing to "k'uai-san-yen" 快三眼)

The fighters long to go out to kill the enemy,
One by one they've expressed their eagerness to fight.
Their state of mind is easy to understand -
They are burning with national feeling and class hatred.
I must try to deeper their patience,
Make them keep the whole situation in mind,
And grasp tight their guns
For orders to wait.

(Chang to "yuan-pan" 原板)

Chairman Mao and the Party Center are guiding our way,
Encouraging us to fight bravely in a village of marshes.
We must hold out firmly and coolly among the reeds.

(Changing to "tuo-pan" 摔板)

We must seize the initiative and be flexible,
To make the weak triumph over the strong.
Rivers, lakes and beaches are good battlefields.
This region south of the Yangtze is a natural granary;
Clouds and mist overshadow the reeds,
But they cannot cover up the red sun

(chiao shan, 叫散)

Shining far and wide.

(Offstage Little Tiger shouts: "Instructor!" He enters hurriedly.)

Tiger: Comrade Little Wang has fainted!

(The squad leader enters with Wang on his back, followed by Yeh Ssu-chung, Little Ling and the other fighters.)

All: Little Wang! Little Wang....

Kuo: Little Ling, quick! Have a look at his wound, to see if it's any worse!

Ling: Instructor, I've just examined it. The wound has worsened a bit, but it isn't too serious. The trouble is malaria has caused him to run some fever, and then he's weak from hunger.

Kuo: Has he had any medicine?

Ling: We've run out of quinine.

Kuo: How are the seriously wounded?

Ling: Their wounds have worsened somewhat. And the supply of medicine is running out!

Yeh: Instructor, medicine and food are our chief problem!

Kuo: Yes, we must find a way out.

All: Little Wang, Little Wang! Are you feeling better?

Wang: Look at me, comrades. Am I not feeling all right? (He staggers a few steps.)

Squad leader: You are hungry, Little Wang. I have a piece of rice cake. Eat it.

Wang: No!

All: Eat it, Little Wang!

Wang (excitedly): Comrades, our instructor gave his ration to the badly wounded. You take it, instructor, and eat it.

Kuo: Little Wang! (He wards it off with his hand. With deep class friendship he persuades Wang to eat the rice cake.) Comrades, though medicine and food are our chief problem, I'm sure the local Party organization will try every means to help us, and so will the people here. It seems that right now the Party and the people have met with some difficulty so that they can't come to our rescue straight away. What are we to do? Are we fighters, trained in the old Red Army traditions, to be beaten by a little difficulty?

All: No!

Squad leader: On the Long March our Red Army men climbed snowy mountains, crossed swamps, and overcame all sorts of difficulties. We can hold out just as they did!

All: Right!

Kuo: Right!

(The chug of a motorboat is heard. A fighter enters.)

Fighter: Report! We've spotted a motorboat on the lake!

Kuo: Oh! Keep it under observation!

(The fighter exits.)

Kuo: Platoon leader Yeh, take two comrades with you to the waterfront to keep watch!

Yeh: Right! Follow me!

(Exit Yeh, Chang and a fighter.)

Kuo: You two, go and take care of the seriously wounded!

Squad leader Ling: Right! (Exit.)

Kuo: Comrades!

All: Yes!

Kuo: Get ready for battle!

All: Right!

(They look out in the direction of the chug of the motorboat; the chug fades gradually.)

(Enter Yeh, Chang and a fighter.)

Yeh: Instructor, the motorboat's heading toward Shachiapang.

Kuo: Judging from what's happened, the Japanese must have withdrawn. A moment ago there were rifleshots at Shachiapang. Now a motorboat has appeared on the lake....

Yeh: Only the Japs have motorboats.

Kuo: My idea is to send two comrades across the lake to scout.

Yeh: Right!

All: Let me go! Let me go!

Kuo: Lin Ta-ken and Chang Sung-t'ao! You two take a boat and row over. Find Sha Ssu-lung or Ah-fu. Don't call on Sister Ah-ch'ing, she must be in a tough spot herself. After you have reconnoitered, try to get some medicinal herbs. You must be very careful and come straight back!

(Sings "hsi-p'i-erh-liu")

Row in disguise, both of you, to the opposite shore,
Moor your boat under a tree west of the village.
Get us some herbs for the wounded,
And bring back news about the enemy.
Our comrades have full confidence in you,
We all expect our scouts to come back triumphant.

(Changing to "liu-shui")

Once we know the enemy's actual situation
We shall hold the initiative
To advance, withdraw, strike or take cover,
And to deal dexterously with the enemy.
Our wounds healed, we'll rejoin our units and ask for action,
March back eastward and wipe out the enemy.
Beating drums and unfurling our red flag,
At one stroke we'll recapture the region south of the Yangtze.

Lin Chang: We will carry out the task resolutely!

Kuo: Go and get ready!

Lin Chang: Right! (Exit.)

(The squad leader shouts offstage: "Instructor!" He enters holding young shoots of reeds followed by Ling and a fighter.)

Squad leader: Instructor, look, these are roots of the reeds, aren't they edible?

Kuo: Yes, they are! Comrades, provided all of us use our brains and find the ways and means, we can overcome any difficulty, however great! Chairman Mao has taught us: "Frequently a favorable situation recurs and the initiative is regained as a result of "holding out a little longer." Comrades!

(Sings "hsi-p'i-san-pan")

No difficulties daunt heroes,
The Red Army's traditions live
Generation after generation.
Bearing Chairman Mao's teachings in mind,
Let's persevere in struggle,
And victory awaits us tomorrow.

Comrades! (Leaping to a makeshift platform) These marshes are the front, our battlefield. We must hold out here, and wait for orders from above!

All: Right! We must wait for orders, fear no difficulties and hold out till victory is won!

(A high wind springs up.)

Tiger: A storm is coming!

Kuo (heroically whipping up the fighting morale, emotionally sings "so-na-hsi-p'i-tao-pan" 唢呐西皮導板)

We must be like the pines on the summit of Mount Tai!

(Lightning and thunder. Kuo jumps down from the platform and with the fighters struggles against the storm.)

All (in chorus):

We must be like a pine on the summit of Mount T'ai,
Standing erect and proud against the sky.
No hurricane can blow it down,
No thunderbolt can strike it down;
The fiery sun of summer cannot kill it,
It grows ever greener and fresher in winter's snow and frost.
Covered with wounds and scars,
It has weathered fearful storms,
Its branches seem made of iron, its trunks of bronze,
Lusty, tough and vigorous.
All men admire noble qualities.
Let us eighteen wounded fighters
Stand firm as eighteen pines!

(The fighters, resisting the storm and standing erect, make a collective image of heroism.)

(Curtain)

## Scene Six: A Rescue Plan

(The following day. The "Spring Is Coming" Tea-house. The storm just over, the sky is still dark and louring. As the curtain rises, nobody is seen outside the tea-house. The clatter of mahjong indoors can be heard.)

(Sister Ah-ch'ing comes out of the house. A young man enters.)

Young man: Sister Ah-ch'ing, were you looking for me?

Ah-ch'ing: Are village chief Chao and Ssu-lung back?

Young man: I haven't seen them!

Ah-ch'ing: As soon as Ssu-lung gets back, ask him to come here.

Young man: All right. (Exits)

(Enters Adjutant Liu.)

Ah-ch'ing: Adjutant Liu.

Liu: Sister Ah-ch'ing, is Chief-of-Staff Tiao inside?

Ah-ch'ing: Yes, he's in playing mahjong.

Liu: I see.

(Liu walks straight in. Sister Ah-ch'ing, thinking a while, follows tactfully.)

(Liu and Tiao come out of the house.)

Tiao: What's the matter?

Liu: Interpreter Chou wants to see you.

Tiao: Oh!

Liu: The Imperial Army has telephoned to ask whether or not we've found the sick and wounded of the New Fourth Army.

Tiao: How demanding! All those we seized said they knew nothing about the wounded soldiers. Where am I to look for them?

Liu: That fellow Wang Fu-ken....

Tiao: Wang Fu-ken?

Liu: The one who kicked up the row the other day!

Tiao: Very well, let's start working on him.

Liu: You'd better hurry. The motorboat is waiting, and Interpreter Chou is leaving right away.

Tiao: I'll go and see him. Hey, you'd better stay here. I'll be right back.

Liu: Chief-of-Staff, I'd better keep out of the way. The last couple of days the commander has kept losing his temper with me. He has had no luck at mahjong today, and he'll be at me again....

Tiao: You think it's you he's angry with? I know better than that. I'll back you up!

Liu (ingratiatingly): Very well, just as you say!

Tiao: Go inside and wait on him!

Liu: Yes!

(Tiao Te-i exits. Adjutant Liu goes into the house. Sister Ah-ch'ing comes out of the house scanning the sky and the lake. She seems worried.)

Ah-ch'ing: Tiao Te-i is always hanging around, and Hu Ch'uan-k'uei keeps playing mahjong inside. I can't leave the place. Old Chao and Ssu-lung aren't back yet; they took some baked rice flour to the comrades. This is the fifth day they've been in the marshes. What can I do to get them out of danger?

(She thinks deeply and sings "erh-huang-man-san-yen".)

The wind is howling, the dark clouds are hanging low.
I'm frantic with worry.
Our men have no food or medicine, and we've lost touch;
How can they stand the flood and rising tide in the marshes.

(Changing to "k'uai-san-yen")

The revolution needs these precious lives,
These eighteen men are our own flesh and blood.
Entrusted to me by Secretary Ch'eng,
The task as liaison officer is heavy.
Yet now, in face of danger, I'm at a loss,
After all these years of training by the Party.
Last night I sent village Chief Chao and Ssu-lung with
Baked rice flour to the marshes;
What can keep them so long?
I should have gone myself to see our comrades,
But I'm spied on here and can't leave.

Tiao Te-i has posted guards and seized the boats.
What's to be done?
I'm simply in a dilemma....

(Her ears are ringing with the tune of "East Is Red," and her confidence is doubled.)

Ah-ch'ing (continues to sing):

Chairman Mao!
With your teachings and the masses' wisdom,
I shall surely pass this test and beat the enemy.

(Enter Aunt Sha and Ssu-lung.)

Ssu-lung
Sha : Sister Ah-ch'ing.

Ah-ch'ing (surprised): Ssu-lung, you're back! Did you get the food to them?

Ssu-lung: No. Village chief and I hadn't rowed far last night when we were spotted by the enemy. We jumped into the water and got away, but they seized our boat.

Ah-ch'ing: Where's the village chief?

Ssu-lung: Village chief has a malaria attack after being in the water, and has a cold. He is running fever. He is in bed but asked me to report to you first.

Sha: Sister Ah-ch'ing, what do you think we ought to do?

Ah-ch'ing: We must somehow get hold of a boat and send them some food!

Ssu-lung: I'll try and make off with a boat tonight....

Ah-ch'ing (hearing footsteps, immediately stops Ssu-lung from talking. From the footsteps she's sure it must be Adjutant Liu.):
Here comes Adjutant Liu. Let Ssu-lung pretend to be ill. Then we'll ask him for a boat to send Ssu-lung to town for treatment.

(Ssu-lung puts his head on the table, pretending to be ill. Adjutant Liu comes out of the house.)

Ah-ch'ing: Adjutant Liu.

Liu: Sister Ah-ch'ing. (Seeing Ssu-lung) Hey, who's that?

Ah-ch'ing: Aunt Sha's son.

Liu: What's he doing here?

Ah-ch'ing: He's ill.

Sha: The lad's ill, Adjutant Liu. Do us a favor. Lend us a boat to take him to town to see a doctor.

Liu: Lend you a boat? Impossible!

Sha: Sister Ah-ch'ing, please put in a good word for me!

Ah-ch'ing: Yes, Adjutant Liu, see how ill the lad is. We've got no doctor here. Please do us this small favor!

Liu: Sister Ah-ch'ing, it's not that I don't want to help, but it's not in my power. As to boats, there are plenty of them over there, but none of them is to be touched. This's the chief-of-staff's order. You'd better mind your own business, Sister Ah-ch'ing, or you'll find yourself in trouble.

Ah-ch'ing (sighing): Poor boy, he's in a bad way!

(A bell rings offstage. A puppet soldier shouts: "Halt! Who goes there?")

(Offstage Ch'eng Chien-ming replies: "I'm a doctor!")

(Sister Ah-ch'ing and Aunt Sha are overjoyed, but do not show it.)

Sha: Ah! The doctor's come!

Ah-ch'ing: What a piece of luck! He'll be able to cure the boy. (To inside) Don't let the doctor go! (To Adjutant Liu) Adjutant Liu, please let the doctor examine the lad!

Liu: No!

Sha: Adjutant Liu, since you won't lend us a boat, do at least allow the doctor to examine my boy.

Liu: No!

Ah-ch'ing: But, Adjutant Liu, the doctor's already here. Must we really send him away without asking him to look the boy over? Do let him examine the boy!

Liu: You know very well, sister, that I'll not be able to account for this to Chief-of-Staff Tiao. He's given explicit orders that no stranger is to come here!

Ah-ch'ing: Hi! This is such a trifle. Not to say the chief-of-staff, even Commander Hu himself would grant us this small favor!

Liu: Very well, the commander is inside. Go and ask him.

Ah-ch'ing: Do we have to trouble him with such a little thing?

Liu: It's not in my power to decide!

(Hu comes out of the house.)

Hu: What's the matter?

Liu: Commander! A doctor is here. Sister Ah-ch'ing wants us to let him examine this lad.

Hu: Examine this lad?

Ah-ch'ing: It's like this: The boy is ill, and a doctor happens to be passing by. I put in my oar and suggested that he should examine the lad. Adjutant Liu said you wouldn't mind granting us the favor, but that would put you in an awkward position if Chief-of-Staff Tiao should know of it. So, that made me hesitate to ask for your help.

Hu (to Adjutant Liu): To him, even a fart from Chief-of-Staff Tiao smells sweet! His least word is law!

Ah-ch'ing: Actually, Adjutant Liu's not to blame. He told me you were a generous, kind-hearted man. I only feared it would embarrass you, commander, if the chief-of-staff should take the matter seriously. So, shall we ask the doctor....

Hu: Examine the lad!

Liu: Right! (To inside) Hey! Come over here, doctor!

Ah-ch'ing: I thank you, commander, on behalf of the boy!

Sha: Thank you, commander.

(Enters Ch'eng Chien-ming.)

Ah-ch'ing
Sha : Doctor!

Ch'eng: How are you all?

Ah-ch'ing
Sha : Fine.

Sha: Doctor, please come here and feel his pulse!

Ch'eng: All right.

(When Ch'eng meets Hu face to face, the latter scans him with his eyes. Ch'eng is calm and cool.)

Ah-ch'ing (purposely diverting Hu's attention): Commander Hu, how's your luck today?

Hu: Shocking. I didn't win a single game in four rounds. That's why I came out for a breath of fresh air.

Ah-ch'ing: After taking this walk, you'll be able to turn the table on them. When you go back, I'm sure you'll win three games in a row with a full house!

Hu: Good. Since you've wished me luck, I'll stand you a treat if I win!

Ah-ch'ing: That's a promise. Now go in. They're waiting for you!

Hu: Right. Ha, ha, ha.... (Enters the house.)

Liu (to Ch'eng): Where are you from?

Ch'eng (calmly): Ch'angshu. My grandfather and father were both doctors--Ours has been a doctor's family for three generations.

Liu: Got your "good people's identification" papers?

Ch'eng: Yes.

Liu: Show them to me.

(Ch'eng produces his identification papers and hands them to Adjutant Liu.)

(Sister Ah-ch'ing brings two cups of tea.)

Ah-ch'ing: Adjutant Liu, you and your men have been kept busy the last couple of days: guards posted along the shore of the lake, boats seized, the villagers not allowed to go out to fish. What's really happened?

Liu: Nothing, really. It's just that New Fourth Army men are said to be in the marshes....

Ah-ch'ing: New Fourth Army men? Then why don't you send troops to track them down?

Liu: The chief-of-staff says the marshes are too big. We'd never find them! But let's drop the subject. (Turns to Ch'eng) Hurry up and look over the lad.

Ah-ch'ing: Doctor, the lad is suffering from....

Ch'eng: I know, without being told, my patient's symptoms and the cause of the trouble. If what I say tallies with facts, take the medicine I prescribe. If not, I'll not take a single cent.

Liu: Now then, don't boast. We'll soon see how good you are!

Ch'eng: This illness is owing to some obstruction. The patient must feel difficulty of breathing.

Liu: Wait a moment. (To Aunt Sha) Is that true?

Sha: Yes, just a minute ago he complained of feeling stifled!

Liu: So the fellow really knows his job!

Ch'eng: Let me look at your tongue. (Takes a look at Ssu-lung's tongue.) The patient is suffering from emptiness of stomach. Not eating regularly.

Sha: Lacks nourishment!

Ch'eng: The liver is congested. That's liable to make him restive.

Sha: Very restive, yes!

Liu: It's just headache and a touch of fever. Nothing to worry about.

Ch'eng: Don't worry. I'll make out a prescription. I guarantee one dose will set him right!

(Adjutant Liu fixes his eyes upon Ch'eng and Sister Ah-ch'ing. Aunt Sha looks very anxious. After thinking for a moment, Sister Ah-ch'ing enters the house.)

Ch'eng: (Sings "hsi-p'i-erh-liu")

Don't worry! The case isn't serious;
Set your mind at peace and worry not,
But take good care of him at home....

(Sister Ah-ch'ing returns.)

Ah-ch'ing: What are you looking at, Adjutant Liu?

Liu: I'm interested in medicine. (To Ch'eng) Make out a prescription quick!

Ch'eng: All right!

(Continues to sing)

One dose of herb medicine will put him right.

Liu: Give that to me! (Takes the prescription.)

Ch'eng: Well, well.

(A puppet soldier comes out of the house.)

Puppet soldier: Adjutant Liu, the commander wants you. (Exits)

Liu: Right. (Puts the prescription back on the table.) Sister Ah-ch'ing, please keep an eye on things here for me. I'll be back in no time.

Ah-ch'ing: All right.

(Adjutant Liu goes in. Sister Ah-ch'ing hurriedly tells Ssu-lung and Aunt Sha to be on the lookout. She and Ch'eng confer in whispers.)

Ah-ch'ing: Quite a few people here have been arrested.

Ch'eng: Hmm. From the information we have, Hu Ch'uan-k'uei has definitely gone over to the Japanese.

Ah-ch'ing: What's to be done then?

Ch'eng: We must wipe him out. The main body of our army will be sent here very soon.

Ah-ch'ing: Good.

Ch'eng: Find out the way the enemy forces are deployed. I'll send for the information in a couple of days.

Ah-ch'ing: What about those wounded comrades?

Ch'eng: Move them at once to Red Stone Village!

Ah-ch'ing: Yes.

(Ssu-lung coughs as a signal. Enters Adjutant Liu.)

Liu: Sister Ah-ch'ing, the commander has won the game and says he promised to stand you a treat, so I'll go shopping for him.

Ah-ch'ing: That's fine.

Liu (to Ch'eng): Hey, why are you still here?

Ch'eng (packing up his medical kit): I'm leaving now. Mind he takes that medicine in good time, not later than this evening.

Liu: Get going, hurry.

Ch'eng: All right, I'm leaving.

Sha: Doctor, the sky's overcast and it's raining. Be careful!

Ah-ch'ing: Yes, the road's muddy, with puddles everywhere. Be more careful!

Ch'eng: Don't worry about me. Take good care of the patient!

Liu: Hurry along!

(Ch'eng exits, followed by Adjutant Liu.)

Ah-ch'ing: The hsien committee wants us to move the comrades to Red Stone Village. We've got to get a boat.

Ssu-lung: I have an idea.

Sha: What is it?

Ssu-lung: I'll dive into the water, cut the moorings of a boat and quietly push it out. I won't use a pole or oars. Since the boat is empty, it won't make much noise. If I can push it out half a li, to the middle of the lake, there should be enough mist to hide it. As things stand now, that's the only way left.

Sha: He's a good swimmer, sister. Let him go.

Ah-ch'ing: Now we must let him do what he suggests. Take that path, Ssu-lung, and find a hidden place to get into the water. But you must be very careful!

Ssu-lung: Yes, Sister Ah-ch'ing!

(Sings "hsi-p'i-k'uai-pan")

Ssu-lung has been a good swimmer since childhood,
Courageous enough to brave the rolling waves,
Here I cut across the lake to meet our men---

Mother! Sister Ah-ch'ing!
Don't worry about me!

(Ssu-lung and Aunt Sha exit. Enters Ah-fu.)

Ah-fu: Sister Ah-ch'ing!

Ah-ch'ing (startled, she turns around): Ah-fu, has anything happened?

Ah-fu: Last night the instructor sent Lin Ta-ken and Chang Sung-t'ao to my house.

Ah-ch'ing: What did they want?

Ah-fu: Information about Hu Ch'uan-k'uei and medicinal herbs. When they got those, they went away.

Ah-ch'ing: Didn't you give them any food?

Ah-fu: Yes, I did. They took it with them.

Ah-ch'ing: That's good. You can go back now!

Ah-fu: Right. (Exits)

(Sister Ah-ch'ing scans the lake in the distance.)

Ah-ch'ing (sings "hsi-p'i-san-pan"):

I see the little boat disappearing in the mist and clouds;
It soon gets out of sight;
I'm sure at Red Stone Village our comrades will land.

(Ah-ch'ing goes into the house. Adjutant Liu enters.)

Liu: Sister Ah-ch'ing, here are my purchases. (Dashes into the house.)

(Enter Tiao Te-i and Hsiao-san. Adjutant Liu comes out of the house again.)

Liu: Chief-of-Staff Tiao, is interpreter Chou gone?

Tiao: Yes, he's gone. Commander Hu is getting married.

Liu: Getting married! Who's the lucky girl?

Tiao: Interpreter Chou's younger sister.

Liu: Needless to say, chief-of-staff is the go-between.

Tiao: Adjutant Liu, I shall have a good job for you: a trip to Ch'angshu to buy things for the wedding.

Liu (gratefully): Very good, sir. Thank you.

(Tiao, thinking, walks to the slope at the edge of the lake, and looks across the lake through binoculars.)

Tiao (shouting urgently): Hey! There seems to be a boat on the lake!

Liu (startled): A boat! There's been a strong wind all day. Maybe it snapped the moorings, so an empty boat has drifted out.

Tiao: No, that can't be it! An empty boat with its rope snapped would drift with the wind and the current. This boat is going against them. Someone in the water must be pushing it!

Liu: Someone!

Tiao: Go! Get a few men and give chase!

Liu: Yes, sir!

(Curtain)

## Scene Seven: Denouncing the Enemy

(Shortly afterwards. A hall in Tiao Te-i's house. As the curtain rises, offstage Adjutant Liu and Hsiao-san, torturing someone, shout: "Out with it, quick! Speak out!" Hu Ch'uan-k'uei, in a temper, gulps down some wine, while Tiao Te-i enters fiercely but anxiously, holding a leather whip in his hand.)

Tiao (recites): The New Fourth Army men have moved out of the marshes.

Hu (recites): How am I to stand this high-handed Japanese pressure?

(Offstage the torturers can be heard conducting an interrogation.)

Tiao (recites): We've grabbed some poor people and asked who are the Communists.

Hu (recites): Hours of questioning have got nothing out of them! Has anyone come clean?

(Offstage Adjutant Liu and Hsiao-san reply: "No.")

Hu: See here, Old Tiao, why not shoot a few of them?

Tiao: Yes, I was wondering whom to shoot first. Orderly, bring Wang Fu-ken in!

(Offstage Adjutant Liu and Hsiao-san reply: "Yes, sir!")

(Adjutant Liu and Hsiao-san drag in Wang Fu-ken.)

Hu: Speak! Where have the wounded New Fourth Army men gone?

Tiao: We'll set you free as soon as you tell us who among the villagers are Communists.

(Wang angrily points his finger at Hu and Tiao. The two step back in fright.)

Fu-ken: You're a bunch of traitors and stooges, riding roughshod over the people!

Hu: Orderly! Have him shot before those paupers!

Fu-ken: Traitors! Running dogs! Down with Japanese imperialism! Down with traitors, running dogs!....

(Wang is dragged out.)

(Offstage Wang shouts aloud: "Long live the Chinese Communist Party!" "Long live Chairman Mao!")

(Rifle shots.)

(Offstage Adjutant Liu and Hsiao-san howl: "Have you seen this? If you don't speak out, you shall end up like this. I'll shoot you. Out with it, quick! Speak out!")

Tiao: Tian Hsiao-san, shoot that old man Liu, too. His son is in the New Fourth Army!

(Offstage Hsiao-san growls: "Old man Liu, come out!")

(Offstage there are shouts: "Down with the traitors!" The masses angrily shout slogans.)

(Rifle shots.)

Hu: Orderly!

(Hsiao-san enters.)

Hu: Have that old woman Sha shot, too.

Tiao: Wait! Lock her up!

Hsiao: Right! (Exits.)

Tiao: Commander! We can't shoot that old woman Sha! The Imperial Army has told us explicitly to make her talk, not to take her life. We must spare her, so we can find out the Communists working behind the scenes!

Hu: Communists! I'm afraid we wouldn't know them even if they sat before us!

Tiao: There's one person who's highly suspicious, commander.

Hu: Who?

Tiao: Where did Adjutant Liu start shooting so rashly the other day? Where did we lose one of our boats? It was not far from "Spring Is Coming" Tea-house!

Hu: You mean to say....

Tiao: Sister Ah-ch'ing!

Hu: ....

Tiao: Rather suspicious!

Hu: What then? Have her arrested?

Tiao: No, of course not. She saved your life, commander! Haven't you sent for her?

Hu: I've asked her to help with my wedding.

Tiao: When she comes, let's ask her a few questions.

Hu: Questions? How do you ask? --- "Are you a Communist?"

Tiao: Certainly not that way! (Whispers) How about that?

Hu: All right, we'll do as you suggest! Orderly!

(Enters a puppet soldier.)

Hu: When Sister Ah-ch'ing comes, report to me at once!

Puppet soldier: Yes, sir! (Exits)

(Hu and Tiao exit.)

(A puppet soldier shouts offstage: "Sister Ah-ch'ing is here!")

(Entering, Sister Ah-ch'ing looks around surveying the situation.)

Ah-ch'ing (sings "hsi-p'i-san-pan")

The New Fourth Army is marching back eastward to smash the "Mopping up,"
The sun will soon shine again over Shachiapang.
Hu Ch'uan-k'uei has sold himself to the Japs;
He is trampling on our people.

(Changing to "liu-shui")

This debt of blood must ever be kept in mind.
I have reconnoitered all enemy positions as directed,
But things in this headquarters remain to be cleared up.
Now I've found a pretext to enter the tiger's lair
To see what's going on....

(Hu and Tiao enter in new clothes.)

Hu: Sister Ah-ch'ing!

Ah-ch'ing: Commander Hu! Chief-of-Staff!

(Sings "san-pan")

Congratulations, commander, on your coming wedding!

Hu: So you've heard all about it?

Tiao: You are really well informed!

Ah-ch'ing: Why, it's the talk of the township. Adjutant Liu has told every family to prepare "voluntary" gifts.

Tiao: Very well, please sit down. Serve tea!

(A puppet soldier serves tea and then exits.)

Ah-ch'ing: Commander Hu! They say the bride is very good-looking?

Hu: Oh! You've heard that too?

Ah-ch'ing: Of course I have. She is a well-known beauty in the city of Ch'angshu, with an excellent character, an unusual talent, and strikingly good looks--truly one out of a hundred!

Hu: Ha,ha,ha! .... Sister Ah-ch'ing, how sweet of you to say so! I sent for you today to ask your help with the wedding. You'll surely be very busy that day!

Ah-ch'ing: That's all right, of course. I'll come early in the morning that day. I'm good at making tea and waiting on the guests....

Hu: No! No! I wouldn't think of troubling you with that. But when the bride arrives in her sedan-chair, I hope you'll see to it that we do things right without any hitch.

Ah-ch'ing: You can rest assured of that. As soon as she arrives in her sedan-chair, you can leave everything to me. I'll see that she observes all the proprieties, so none of your relatives or friends can find fault with her. Please set your mind at ease, commander.

Hu: Fine. She has a whole pack of relatives who like to pick fault. But with you here to help, I shan't worry.

Ah-ch'ing: Where's the bridal chamber?

Hu: In the back court. When everything is ready tomorrow, I'll ask you over again to have a look.

Ah-ch'ing: Good. Surely I'll come!

Hu: And early!

Tiao (bangs the table with a cigarette box and asks sternly): Has that old woman Sha come clean?

(Offstage Adjutant Liu and Hsiao-san reply: "No, not yet!")

Tiao: Bring her in!

Ah-ch'ing: Since you have business, commander, I'll go now, so as not to be in the way.

(As she turns around and wants to leave, Tiao stops her.)

Tiao: You can sit and rest here, sister, while we get on with our business!

Hu: Yes, stay a little longer, since the chief-of-staff asks you!

Ah-ch'ing: Very well then. (To Hu) I'll stay a little longer.

(Thinking for a moment, she knows what she should do. She coolly walks to the table and sits down on a chair.)

Tiao: Bring her in!

Sha (sings offstage "hsi-p'i-tao-pan"):

I'm so thankful our men are out of danger....

(Aunt Sha enters.)

(Sister Ah-ch'ing, Tiao and Hu stare at Aunt Sha with different feelings and different expressions.)

(Adjutant Liu and Hsiao-san enter.)

Sha (sings "hsi-p'i-san-pan"):

I don't mind even if they break my bones and batter my body;
I shall face the enemy boldly--(She is startled to see Sister Ah-ch'ing.)
What's Sister Ah-ch'ing sitting here for? (She thinks for a moment and the truth dawns on her.)
The enemy hopes to trap her!
I must protect her,
And put the whole responsibility on my shoulder!

Hu: Well, old woman, are you going to speak or not?

Sha: What do you want me to say?

Hu: Did your son row the New Fourth Army men out of the marshes?

Sha: I don't know!

Hu: Where is he now?

Sha: I don't know!

Hu: Who got you and your son to do this? Who was behind it?

Sha: I don't know!

Hu: Damn you! "I don't know," "I don't know." I'll teach you a lesson today!

(As he raises his whip to beat her, Tiao Te-i intervenes.)

Tiao: Don't get excited, commander! Sit down, sit down. Heh, heh, heh.... Old woman, you've been put through the mill. Please sit down. Now, listen to me!

(Sings "hsi-p'i-yao-pan")

Don't be so stubborn, Aunt Sha,
Let me put it to you straight;
You never leave the village and you're old,
How could you plan such a thing?
There must be someone giving you instructions,
Staying behind the scenes while you take the stage;
Now you're being cruelly tortured
While she sits watching calmly.
Just tell us her name,
And I guarantee you'll never be short of rice and fuel!
How about that? Have you thought it over?

(Aunt Sha, head high, remains silent.)

Tiao: Sister Ah-ch'ing, won't you persuade her?

Ah-ch'ing: Me?

Tiao: Yes, you and Aunt Sha are neighbors. Try to make her see reason! (To Hu) Right?

Hu: Right. Sister Ah-ch'ing, talk to her!

Ah-ch'ing: All right then. Since Chief-of-Staff Tiao has such a good opinion of me, I'll try. But I know this old lady's temper. I don't expect to get anywhere either. (She walks with her hands by her sides, while she thinks. When she gets beside Aunt Sha, she crosses her hands before her chest.) Aunt Sha, the chief-of-staff says your son sent a boat to the New Fourth Army men. Is that true?

(Aunt Sha looks angrily at the three of them.)

Ah-ch'ing: Aunt Sha, you have only one son. How can you bear parting with him?

Sha: When a child grows up, he chooses his own way!

Hu: Tell me, what good has the New Fourth Army done you?

Sha: Right! I'll speak! I'll tell you!

(Bitterly denouncing the enemy, she sings "erh-huang-yuan-pan")

On August 13, the Japs invaded Shanghai,
Our land south of the Yangtze was lost;
Corpses piled up and blood poured,
The earth was scorched and houses burned.
The New Fourth Army and the Communists rose to resist Japan,
Endured hardships and marched east to the enemy rear
South of the Yangtze,
Freeing towns and villages;
Wherever the red flag fluttered, the people sang aloud.
As they saw the daylight.
Yours is called "Loyal and Just National Salvation Army,"
But why haven't you fired one single shot at the Japanese?
Tell me: which country do you want to save?
Why do you help Japan instead of saving China?
Why do you fight only the Communists?
In what way are you loyal and just?
You are traitors, stooges of the enemy,
With no sense of shame, and no conscience at all!

Hu: Shut up!

Liu Hsiao-san: Nonsense!

Sha (sings):

You dare not tell the people what you're after;
You can cut me into pieces for all I care!
The day will come when Shachiapang is freed,
And you traitors and running dogs will

(chiao shan)

Meet your end!

Hu: Take her out, have her shot!

Liu Hsiao-san: Let's go!

(Tiao Te-i hurriedly signals to Hsiao-san: She must not be shot. Hsiao-san gets the idea.)

(Aunt Sha, head high, walks off, followed by Adjutant Liu and Hsiao-san.)

Ah-ch'ing: Commander Hu!

Tiao: Stop! Sister Ah-ch'ing has something to say!

Ah-ch'ing (standing up slowly and speaking casually): .... It's time for me to leave.

(Tiao and Hu register dismay.)

Ah-ch'ing: It's not for me to interfere when you're settling public business!

Hu: Oh, no, we'd like to hear your opinion!

Tiao: Right. The commander wants to shoot Aunt Sha. As a good neighbor of hers, won't you try to save her?

Ah-ch'ing: Others will come to save her.

Hu: What others?

Ah-ch'ing: If her son Ssu-lung took a boat to the New Fourth Army, wouldn't he come back to save his mother? The men of the New Fourth Army will come to her rescue, too!

Hu: If I shoot her now, it'll be too late for them!

Ah-ch'ing: Exactly. If you shoot her now, no one will come. If no one comes, you won't be able to catch any!

Hu: Ah, you mean we should keep this woman as bait to catch bigger fish and let them get hooked up?

Tiao: In other words, better not shoot her?

Ah-ch'ing: You're the man with the gun. It's up to you to decide. I was only thinking what would be best for the commander!

Hu: Quite right, quite right.

Tiao: Good. Sister Ah-ch'ing is really on our side. All right, we'll set Aunt Sha free at once and ask you to take her home. Will you do that?

Ah-ch'ing: Of course I will, chief-of-staff, since you trust me so.

Tiao: Very well. Orderly! Set the old woman Sha free!

(Offstage Adjutant Liu: "Right. Go!")

(Aunt Sha enters, followed by Adjutant Liu.)

Sha: Kill me if you want, but don't play any dirty tricks!

Hu: Old woman, we're setting you free. Don't be so stupid!

Tiao: You're free now, Aunt Sha. Sister Ah-ch'ing, won't you see her home?

Ah-ch'ing: Aunt Sha, let's go!

(Aunt Sha exits, followed by Sister Ah-ch'ing.)

Tiao (to Adjutant Liu): Follow them and listen to what they say!

Liu: Yes, sir. (Exits)

Hu: Old Tiao, what tricks are you up to?

Tiao: If they start talking confidentially, it'll prove that they're in cahoots. Then we can arrest both of them at once and question them together!

(Offstage Adjutant Liu shouts: "Report!" He enters hurriedly.)

Liu: Report! Chief-of-Staff, they're fighting!

Tiao: Who started it?

Liu: Old woman Sha.

Hu: Bring the old creature back and lock her up!

Liu: Yes, sir. (Exits)

(Enters Sister Ah-ch'ing. Her hair is slightly dishevelled and one of her shoes is trampled upon.)

Ah-ch'ing: My goodness! What a devil that old woman is! As soon as we were outside, she attacked me and called me bad names--"traitor," "stooge" and the like. Aiya! My clothes torn (sitting down), my teeth bleeding. Just look! (Picking up the dirtied shoe.)

Hu: You're not as clever as you think, Old Tiao. Now are you convinced? Sister Ah-ch'ing, I hope it's not serious? My wedding....

Ah-ch'ing: I'll see to your wedding! My, that old creature's out of her mind, imagining she could get the better of me. Of course she's no match for me. I soon settled her hash!

Tiao: You don't suspect me of foreseeing this, do you, sister?

Ah-ch'ing: Hmm! If I were so suspicious, I'd have steered clear of the suspicious types!

(She cleans her shoe with her silk handkerchief, and sits down, head high. Hu stares at Tiao. Tiao is dismayed.)

(Curtain)

## Scene Eight: Preparing for the Attack

(Three days later, before dawn. In the fields. As the curtain rises, enter Sha Ssu-lung and Yeh Ssu-chung. After looking around, they go off.)

Kuo (sings offstage "hsi-p'i-tao-pan"):

The moon lights our path,
Breezes cool us on our way....

(Kuo enters, holding his gun. [Dramatic pose] Full of courage and his eyes sparkling, he looks around, turns and waves his hand. He makes a dramatic pose, bowing his body to one side. Enter fighters of the shock platoon.)

Kuo (sings "hsi-p'i-yuan-pan"):

Crossing mountains, rivers and sleeping villages,
Our unit has cast a net of encirclement
To wipe out the Japanese invaders and the traitor gang.
The shock platoon will take the lead

(Changing to "k'uai-pan")

In a surprise attack on Shachiapang.
This sharp dagger thrust into the enemy's heart
Will catch them unprepared.
Their whole line will be thrown into confusion,
Like a scalded ant-hill,
Or beehive afire!

(Enter Sha Ssu-lung and Yeh Ssu-chung.)

Yeh: An enemy patrol!

Tiger: Let's finish them off!

Kuo (stops Tiger and orders): Get under cover!

(All take cover.)

(The puppet patrol cuts across.)

(Ssu-lung and Yeh stand up. After looking around, they wave their hands. Kuo and others leap out "like tigers" from behind the slope.)

Kuo: Platoon leader Yeh, Sha Ssu-lung!

Ssu-lung Yeh: Here!

Kuo: Look! (He crosses his legs and kicks, dramatic pose, bowing his body to one side.) Shachiapang is in front of us. You two keep on reconnoitering!

Ssu-lung Yeh: Right! (Exit.)

Kuo: March on!

(Fighters of the shock platoon are in array.)

Kuo (sings "hsi-p'i-k'uai-pan"):

The blockade line is dotted with sentries and pillboxes,
But to us they are merely paper fortresses.
Now Shachiapang is in sight,
We'll destroy the bandits' den and capture their chief.

(Kuo turns around on one leg above the ground then turns "swallow's circles" and forms an image of marchers with the fighters.)

(Curtain)

## Scene Nine: Breaking Through

(Shortly afterwards. Outside the back yard of Tiao Te-i's house. As the curtain rises, a puppet soldier is on sentry guard.)

Puppet soldier: The commander has invited the Imperial Army to his wedding, so he's made us post more guards. (Sighs.) Damn bad luck!

(Enter Yeh Ssu-chung and others. They capture the puppet soldier and drag him off.)

(Kuo and Sister Ah-ch'ing enter together, followed by the shock platoon fighters and militiamen.)

Ah-ch'ing: Instructor, that's the wall of Tiao Te-i's back yard!

(Sings "hsi-p'i-k'uai-pan"):

The enemy dispositions are unchanged,
As shown on the map we sent.
Their main force is stationed east and west,
With only squad at the gate;
Their telephone line cut by our militia,
They can't summon reinforcements;
The men inside are at a wedding feast,
Playing drinking games, raising a fearful din.
Climb over this wall and dash into the court,
And you'll wipe out this gang of traitors
At one stroke!

Kuo: Sha Ssu-lung!

(Sings "hsi-p'i-san-pan")

You lead the firing force to the front yard
To destroy the enemy guards!

(Ssu-lung exits with two fighters.)

Kuo (sings, to Sister Ah-ch'ing):

You go to the end of the village to meet our main force....

(Sister Ah-ch'ing exits with militia.)

(Kuo climbs to the wall, looks ahead, turns, waves his hand and jumps down.)

(All fighters climb over the wall.)

(Curtain)

## Scene Ten: Wiping Out the Enemy

(Immediately following. Inside the court of Tiao Te-i's house. As the curtain rises, enter Kuroda, Hu Ch'uan-k'uei and Tiao Te-i, followed by two Japanese soldiers. Chou Jen-sheng enters to meet them.)

Chou: The motorboat is ready.

Kuroda: The telephone doesn't get through. The situation is bad. You must be careful!

(Artillery rumbles.)

Kuroda: Where's that firing?

Hu: I don't know!

(Enters a puppet soldier.)

Puppet soldier: Report. The New Fourth Army is already in the back yard!

Kuroda: Hold them! Hold them! (Dashes off.)

(After a short engagement, the shock platoon wipes out the Japanese and puppet troops. Kuo hits the target with every shot. He kills a number of enemies. At last he tramples Kuroda underfoot. Dramatic pose.)

(Fighters of the shock platoon cut across the stage, dragging along their prisoners.
Ch'eng Chien-ming enters, at the head of the main force.
Sister Ah-ch'ing and Chao Ah-hsiang enter at the head of the militia.
Kuo enters and shakes hand with Ch'eng, Sister Ah-ch'ing and others.
The fighters drag in Kuroda, Chou Jen-sheng, Hu Ch'uan-k'uei and Tiao Te-i.
Sha Ssu-lung helps Aunt Sha to enter.
Enter the Shachiapang villagers and those freed from prison.
The villagers, seeing Hu Ch'uan-k'uei and Tiao Te-i, raise their shackles in anger to strike them, but are stopped by Kuo.)

Kuo: Fellow villagers! Let's hand these traitors over to the Anti-Japanese Democratic Government for trial!

Ah-ch'ing: Right! They must stand a public trial.

Hu: You....?

Ah-ch'ing: I am a member of the Chinese Communist Party! You Japanese imperialists! And traitors!

Kuo: Take them away!

(Hu, Tiao, Kuroda, and Chou, in dismay, are taken off in custody. Kuo, Sister Ah-ch'ing and others meet Aunt Sha. The people of Shachiapang under the leadership of Chairman Mao and the Chinese Communist Party, having wiped out the enemy and puppets, once more see the daylight.)

(Curtain)

* * *

# The Maturing of Shachiapang under the Guiding Light of "Talks at the Yenan Forum on Literature and Art"

by

the Shachiapang Opera Unit of the Peking Opera Troupe of Peking

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

In the history of the proletarian revolution, the great leader Chairman Mao's brilliant writing "Talks at the Yenan Forum on Literature and Art" put forward for the first time a most comprehensive, most thoroughgoing and most correct Marxist-Leninist line in revolutionary literature and art. Over the course of 28 years, the "Talks" has revealed more and more its infinite power in energetically impelling the Chinese revolution and the world revolution.

The bourgeois headquarters, headed by renegade, hidden traitor and scab Liu Shao-ch'i and the former Department of Propaganda, Ministry of Culture and Peking Municipal Committee under its control, refused to carry out the proletarian line in revolutionary literature and art as elucidated by the "Talks," and they frenziedly carried out a counter-revolutionary revisionist line in literature and art.

The revolutionary model plays were produced in the most violent struggle in which the two lines fought at close quarters. Under the illumination of the "Talks," Shachiapang has matured and we have been guided to win every new victory.

What we can never forget is that on July 23, 1964, after seeing the Peking opera Sparks in the Reeds, the great leader Chairman Mao himself named the opera Shachiapang, and gave the most important instruction that the opera be revised and improved so that the armed struggle might play the leading role. Chairman Mao's instruction was the basic guideline that enabled Shachiapang to be consolidated and improved constantly in the course of struggle.

## Literature and Art To Serve Workers, Peasants and Soldiers As Well As Proletarian Politics

Chairman Mao pointed out: Literature and art must serve the workers, peasants and soldiers.

In his "Talks," Chairman Mao taught us: "In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics."

After the seizure of power by the proletariat, the old art must be thoroughly reformed.

For the sake of restoring capitalism, Liu Shao-ch'i and company frenziedly opposed socialist transformation being carried out in cultural circles. Liu Shao-ch'i said: "The old plays are significant in educating people." P'eng Chen declared: "Could there be anyone who would capitulate to Taiwan after seeing The Fourth Son Visits His Mother?" Such overt sinister talks of theirs were even more shameless than Trotsky's dualism.

Chairman Mao had warned the representatives of the bourgeoisie within the Party a number of times.

In December 1963, Chairman Mao made a most important comment on the question of literature and art. This comment pointed out: "Isn't it absurd that many communists are enthusiastic about promoting feudal and capitalist art, but not socialist art?"

The former Peking Municipal Committee devised all ways and means to resist and oppose Chairman Mao's criticism against them. Not long after Chairman Mao made his comment, they started in January 1964 a column in the former Pei-ching Jih-pao to discuss the "theory of division of work" and other questions. Waving a red flag to oppose the red flag, they actually conducted sabotage in the name of promoting socialist art.

The May 16, 1966 "Notification" of the CCP Committee criticized P'eng Chen saying: "His object is to incorporate the political struggle in the cultural sphere into what is constantly advertized by the bourgeoisie as 'pure academic' discussion. It is quite obvious that this is opposed to giving prominence to proletarian politics and seeks to bring bourgeois politics to the fore." This was also the case with such discussion in the former Pei-ching Jih-pao. They actually sought to submerge such a sharp and realistic political question as the revolution of Peking opera in endless "pure academic" discussions, and to cover up the essence of their creating public opinion for counter-revolutionary restoration.

They once pretentiously declared their intention to "revise" the "theory of division of work." In point of fact, however, the inventor of this fallacy was none other than P'eng Chen himself. At a meeting for preparing programs marking the 10th anniversary of the founding of the people's republic in 1959, P'eng Chen declared: "There are many forms of art for exhibiting contemporary life....Why must modern Peking opera be staged with reluctance?" It was at this juncture that he most venomously designated the Peking Opera Troupe of Peking to stage the big poisonous weed Orphan of Chao Family that projected the "orphan" of the anti-Party clique and the hatred of the ultra-Right opportunists.

The "theory of division of work" was slightly revised to become the "theory of the key." A chieftain of the former Peking Municipal Committee announced at a meeting: "Peking opera may take the staging of historical plays as the key, but may also attempt to stage modern plays."

It was at this meeting that Wu Han indicated on the spot his intention to revise the big poisonous weed Hai Jui Dismissed from Office that satirized the present with the past and attempted to reverse the decision made in respect of P'eng Te-huai.

Their counter-revolutionary "theory" was always closely linked with their counter-revolutionary practice.

The counter-revolutionary sabotage also changed its form in sympathy with the forward development of the revolution. At a time the mass enthusiasm for revolution in Peking opera was about to erupt like the "approaching rain in the mountain" and the tottering emperors and princes, generals and ministers, gifted scholars and beauties were about to fall, they still strove with utmost effort to defend their last position so that they might pounce upon and swallow up the new-born revolutionary modern Peking opera one day.

On May 1, 1965, as we began to stage the revolutionary modern Peking opera Shachiapang in Shanghai, P'eng Chen arranged the staging of an old play in Peking on the same day. He had reached private understanding with Chinese traitor and opera despot Ma Lien-liang and others that they would stage their "best play." He went to talk with the players, and when the revolutionary young players indicated their intention to follow the lead of Comrade Chiang Ch'ing and stage revolutionary modern plays the rest of their lives, he said: "I don't think so. This opera troupe of yours should stage old plays in the main." He coerced the opera troupe into releasing a number of old repertoires. When his conspiracy was boycotted, he became angry because of shame and said: "Is history also taught in school? If history is taught in school, then there must be historical plays on the stage." This barbarous attitude exposed to the full extent the ignominous features of this "big Party lord who does not read books and newspapers, does not come into contact with the masses, has no learning of any sort, exclusively relies on 'arbitrary decision and influence to oppress people' and makes unauthorized use of the name of the Party."

Comrade Chiang Ch'ing made a deep-going investigation of the performances on the stage. She discovered that ghost plays and such plays as Orphan of Chao Family and Hai Jui Dismissed from Office were gravely reactionary in political tendency. She discovered that literary and art circles as a whole were riddled with the foul air of laying more stress on the past than on the present, of worshipping things of foreign origin and disparaging things of Chinese origin, and of laying more stress on dead people than on living people. She felt that since our literature and art were unable to adapt themselves to the socialist economic base, then they necessarily would undermine the socialist economic base. She presented us with the four volumes of precious books and called on us to study Chairman Mao's writings and remold our thought. She also recommended us to process and rewrite the play on the basis of the Shanghai opera Sparks in the Reeds, and guided us to revise and process the play incessantly. By way of arduous labor, she led the revolutionary comrades to improve greatly the Peking opera

Sparks in the Reeds and change it into Shachiapang, thus winning brilliant results in the battle to create the revolutionary model play welcomed by the workers, peasants and soldiers. From that time onward, the Peking Opera Troupe of Peking which was one of the most obstinate citadels of old Peking opera became the first breakthrough in the attack launched for the revolution of Peking opera.

## Striving To Mold the Images of Proletarian Heroes in the People's War

In his "Talks" Chairman Mao called on us to exhibit "the new characters and the new world" and urged writers and artists "to create various types of characters in accordance with the actual life so as to help the masses drive forward history."

Chairman Mao taught us: "Without armed struggle, neither the proletariat, nor the people, nor the Communist Party would have any standing at all in China and that it would be impossible for the revolution to triumph." ("Introducing The Communist") Chairman Mao's instruction that Shachiapang must be changed into making the armed struggle play the leading role raised the theme of this play to a new plane and brought a fundamental change to the content of this play.

The theme must be fulfilled by way of molding characters. In order to give prominence to the theme of armed struggle, it was imperative to mold lively models of proletarian heroes shining with heroism in accordance with actual life of the time and with the people's war of resistance against Japanese imperialist aggression as the historical background. A handful of counter-revolutionary revisionists of the former Peking Municipal Committee headed by P'eng Chen desperately opposed bringing the armed struggle to the fore, and they interfered with and undermined the molding of Kuo Chien-kuang, Sister Ah Ch'ing and other heroic characters. The struggle between the two classes, the two roads, and two lines threaded through the course of molding the heroic characters of Shachiapang.

In the following, let us discuss separately some understanding in regard to the molding of these two heroic characters.

(1) Concerning the molding of the heroic image of Kuo Chien-kuang.

The great leader Chairman Mao taught us: "In China war is the main form of struggle and the army is the main form of organization." ("Problems of War and Strategy") In order to reflect correctly the actual revolutionary struggle of China and history, certain things must be clearly defined: Should we bring to the fore Kuo Chien-kuang, representative of the New Fourth Army, so as to exhibit the role of the people's army led by the Chinese Communist Party in the war of resistance against Japan? Should he be exhibited as being protected or as exercising active leadership in the struggle? Should he be delineated with all artistic means? This was a question of principle bearing on whether or not Chairman Mao's literary and art line was truly

carried out. In accordance with Chairman Mao's thought, we decided that throughout the course of the revolutionary war ranging from the treatment of the wounded and sick personnel to their rejoining the units to recover the base in coordination with the main forces, the firm implementation of Chairman Mao's military line by Kuo Chien-kuang should be taken as the core. We mobilized all artistic means to mold from various profiles the model of a representative of the people's armed forces and a proletarian hero who was loyal to Chairman Mao, fervently loved the fatherland and the people, was good at planning and making decisions, and was both wise and brave.

The great leader Chairman Mao taught us: "Only by fighting in defense of the fatherland can we defeat the aggressors and achieve national liberation. And only by achieving national liberation will it be possible for the proletariat and other working people to achieve their own emancipation." ("The Role of the Chinese Communist Party in the National War"). Kuo Chien-kuang fervently loved the fatherland. The section "The Morning Clouds Are Reflected on the Yangch'eng Lake" in Scene Two gave us a picture of the revolutionary outlook of this young commander. The words "every inch of ground of the fatherland must be defended and the Japanese bandits must not be allowed to run amuck" categorically revealed his determination to defeat the aggressors. His ardent love of the fatherland proceeded from the stand of the proletariat and the laboring people. He fervently loved the Chinese territory south of the lower reaches of the Yangtze River because "the hands of the laboring people were entirely relied upon to carve out the embellished land of fish and rice there." These lyric and poetic words were purposely used to reflect the world outlook, patriotism and class essence of Kuo Chien-kuang. This passage was sung to the ringing tune of "hsip'i," and the overture music of a local flavor was loudly played with bamboo pipes. The locale of this scene was quite beautiful with willow trees lining the banks and magnificent morning clouds sailing majestically. This served to show the magnificent landscape of the fatherland and to contrast the rousing mood of the hero.

The great leader Chairman Mao taught us: "The army must become one with the people so that they see it as their own army. Such an army will be invincible, and an imperialist power like Japan will be no match for it." ("On Protracted War"). Kuo Chien-kuang and 17 other wounded or sick men were fierce to the enemy but peaceful to their own people. As soon as they came to Shachiapang, they lived and fought together with the local populace and were on harmonious terms with the masses. Kuo Chien-kuang made loud threatening noises in the battlefield, but he truly behaved as a junior to a senior when he was in front of Mother Sha. He was both respectful and somewhat naughty toward this representative of the poor and lower-middle peasants and revolutionary mother. This vividly revealed the variegated meaning of the term "armed forces of the people."

In Scene Two, amidst the tense environment in which "the armymen and civilians were making preparations against the 'mopping-up' campaign," we especially arranged a comic duet of lyric flavor. Kuo Chien-kuang expressed, in the form of "making suggestions," the sincere gratitude of his men for the concern and care shown and given them by Mother Sha and other villagers.

Hearing that he was about to make suggestions to her, Mother Sha was at first very serious. After she found out that Kuo Chien-kuang was addressing her warmly and wittily but jokingly, she also revealed in a similarly warm and humorous vein her fervent love for the armed forces of the people. This duet was breezy and lively and rich in the breath of life. Their amicable discussion of everyday life embodied a lively political content and revolutionary optimism. This scene was very important in the whole play. We must have this scene in order to contrast the ruthlessness and brutality of the enemy and to reflect that our war was just while the enemy's was not.

The scene "Perseverance" was the key scene in which the heroic image of Kuo Chien-kuang was molded with all-out effort. It must saliently express the competence and political cultivation of this fine young commander armed with Mao Tsetung thought. Singing is the most important means for molding characters. In view of this,we especially arranged a complete passage starting with "hearing a number of gun reports on the opposite shore that rock the reed field" for Kuo Chien-kuang to sing in this Scene, thus molding the noble quality of a model proletarian hero through establishing the music image of Kuo Chien-kuang.

The great leader Chairman Mao taught: "We do not permit any of our Red Army commanders to become a blundering hot-head; we decidedly want every Red Army commander to become a hero who is both bold and clear-headed, who possesses both all-conquering courage and the ability to remain master of the situation throughout the changes and vicissitudes of the entire war." ("Problems of Strategy in China's Revolutionary War"). The "mopping-up campaign" of the Japanese bandits swept past the area and the units under Hu Ch'uan-kuei and T'iao Te-i that flew the standard of the diehard army but had actually capitulated to the enemy and betrayed the country by joining the puppet army marched into Shachiapang. This sudden change was not anticipated by Kuo Chien-kuang when he led his wounded and sick men to the reed field for hiding. Based on the facts that Shachiapang, "hidden by clouds and mist,"could not be reached by water-borne traffic on the lake and Sister Ah Ch'ing did not arrive at the appointed time, he judged that "there was something of significance" in this connection. From the words "the Japanese, Chiang Kai-shek and Wang Ching-wei are working in collusion and have long established contacts with each other," it could be seen that his judgment was correct.

At a time the war situation changed suddenly and the enemy strength was not clear, the fighters were in great anxiety. Instead of trying to comprehend the phenomenon subjectively and onesidedly, Kuo Chien-kuang divided things from one into two. He perceived that the point of departure of the fighters was based on "the class and national enmity burning in their hearts," but he was also aware that the development was unfavorable to fighting and could not be allowed to spread and grow. The measures he planned to adopt were neither commandism nor coercion by nature. He just took positive steps to lead the sentiments of the fighters onto the orbit of Chairman Mao's strategic thought. "It is imperative to encourage the fighters to observe the whole situation, watch the enemy, make a firm stand to wait for order and cling to the guns in their hands."

Kuo Chien-kuang must consider the position they were in. They were now in the reed field, and he proceeded from this point when the question was considered. Chairman Mao pointed out: "As one aspect in the development of our nation-wide guerrilla warfare, we should effectively organize guerrilla warfare in the Hungtse Lake region north of the Yangtze River, in the Taihu Lake region south of the Yangtze, and in all river-lake estuary regions in the enemy-occupied areas along the rivers and on the seacoast, and we should create permanent base areas in and near such places." ("Problems of Strategy in Guerrilla War against Japan"). The reed field was vast in size and complex in terrain. It offered plenty of room for maneuvering and was a good battlefield for carrying out guerrilla warfare. This favorable condition must be seen. Guided by Chairman Mao's strategic thought on guerrilla warfare, Kuo Chien-kuang derived plenty of confidence and strength. "Chairman Mao and the Party Committee point out the direction and inspire us to fight courageously in the place crisscrossed by waterways." "Although the reed field is locked by dense fog and thick clouds, the radiance of the red sun cannot be blocked." Therefore, Kuo Chien-kuang's ideological realm, sagacity and courage were developed to the full extent.

In order to exhibit the fluctuation of Kuo Chien-kuang's mind, it was necessary to create a set of new beats that are clearcut in scale and vast in bearing. The tunes must be robust, clear and new, stiff and upright. The creation of this set of tunes took a good deal of pains. In the past seven years, we at all times ceaselessly polished this set of tunes. Recently, after prolonged deliberations, better results were obtained.

Toward the end of the scene "Perseverance," Kuo Chien-kuang led the choir in singing, and the 18 fighters sang as they danced to express their desire to be as strong,heroic and imposing as "a green pine on the summit of Taishan," thus exhibiting the revolutionary heroism of the fighters armed with Mao Tsetung thought who were "resolved to fear no sacrifice and surmount every difficulty to win victory."

In order to mold Kuo Chien-kuang, it was necessary to mobilize all means of expression of the art of Peking opera. In order to give prominence to the armed struggle, it was essential to give frontal expression to the military action taken by the shock platoon of the New Fourth Army in coordination with the main forces to wipe out the enemy, and make full use of dance and fighting.

"The operations of the Red Army are generally based on surprise raids." ("Problems of Strategy in China's Revolutionary War"). The last three scenes--"Surprise Raid," "Breakthrough" and "Annihilation"--were created under the guidance of this thought. At the time of creating the dance, we firmly established the following principles: "To adopt the basis of "circular movement" to express the forced march of the army that moves like running water and a strong wind; to adopt sideway advancement so as "to take cover and make full use of fire-power"; to zigzag more often so as to exhibit movement on field ridges and paths in a place crisscrossed by waterways; to combine motion with rest and to exhibit motion with rest; to exhibit a group

of heroes with one playing the leading part--to give prominence to Kuo Chien-kuang at the time of exhibiting the fighters of the shock platoon, to give prominence to Kuo Chien-kuang in uniform movement, to unify Kuo Chien-kuang with the fighters, to distinguish him from them and to give him an opportunity to stand out alone by utilizing different planes and angles in movements with objective purposes.

"In a word, the above operational principle for fighting campaigns and battles is one of 'quick-decision offensive warfare on exterior lines'." ("On Protracted War"). Consequently, there should be less but finer fighting. Fighting must be adequate, in proper sequence and cleancut. Toward the end of the scene "Annihilation," as the tense and fierce movements came to the climax, Kuo Chien-kuang killed one enemy after another and put his foot on Kuroda, thus establishing the lofty image of this proletarian hero, exhibiting the victory of the struggle against aggression and bringing joy to the audience.

By way of the above, we molded Kuo Chien-kuang and gave prominence to the theme of armed struggle.

(2) Concerning the molding of the heroic image of Sister Ah-Ch'ing.

Sister Ah-Ch'ing was the secretary of the Party branch of Shachia-pang town as well as a liaison officer. In battles that were interlocked like dog's teeth, in the complex political environment marked by the collusion of the enemy, the puppet troops and the diehard forces, and at the time our main forces were withdrawn, and the units of the Chinese traitors had moved in to fill the vacuum, she was charged with the secret work of the Party. In giving prominence to the theme of armed struggle, we had no intention to liquidate her role. However, the relationship between secret work and armed struggle must first be clarified. Should secret work be carried out in isolation or should secret work be linked and combined with armed struggle? Should armed struggle be put under the command of secret work or should secret work submit to and serve armed struggle? Was Sister Ah-Ch'ing executing the correct line or the erroneous line. We must mold the splendid image of a communist woman by portraying her loyal execution of Chairman Mao's revolutionary line, her loyalty to Chairman Mao and the revolutionary cause of the Party, her high sense of responsibility toward work, her warmth to comrades and the people, her reliance on the masses, and her competence in analyzing and utilizing the contradictions of the enemy.

Chairman Mao taught us: "In the greater part of Chinese territory, the organizational work of the Party and the mass movement work are directly linked with the armed struggle, and there is no, nor can there be, isolated Party work or mass movement." ("Problems of War and Strategy") All activities of Sister Ah-Ch'ing were at all times carried out around the war and the army. Concretely speaking, in this specific environment, her activities were carried out around the 18 wounded and sick men of the New Fourth Army and the shock platoon formed by the wounded fighters who had recovered. This was so in her several key scenes--"Contest of Wits," "A Rescue Plan"

and "Denouncing the Enemy," and was also so in other scenes. Any departure from this point would have turned Sister Ah-Ch'ing into the executant of an erroneous line.

The basic contradiction in the scene "Contest of Wits" was that Hu Ch'uan-kuei and Tiao Te-i devised all ways and means to ferret out and capture the wounded and sick men of the New Fourth Army, while Sister Ah-Ch'ing devised all ways and means to shelter them. The content of the words she spoke and of the song she sang in the scene "A Rescue Plan" showed that she bore in mind the wounded and sick men at the reed field and was thinking of ways to help them escape from danger. She thought aloud: "They are short of food and medicine and are denied of news. How are they going to survive in the reed field?" Here, the music was designed and arranged to sound deep and heavy so as to elongate her concern and class feeling for her comrades-in-arms. She showed so much care for them because "they are the precious assets of the revolution." Because of her understanding of the importance of armed force in the revolutionary struggle, she had a strong sense of political responsibility and was conscious of her own work.

In the scene "Denouncing the Enemy," she went deep into the lair of the bandits and cut her way into the headquarters of the "Loyal and Just National Salvation Army" principally for the purpose of conducting military reconnaissance. In the scene "Breakthrough" she once again informed Kuo Chien-kuang of the disposition of enemy troops, and helped the shock platoon thrust into the enemy lair to annihilate the bandits according to plan. The song she sang at a quick tempo showed her excitement and joy when she saw that victory was in sight and the task was about to be accomplished.

The last few scenes have been rewritten after the great leader Chairman Mao instructed that emphasis should be laid on the armed struggle. In these scenes, Sister Ah-Ch'ing plays only the coordinative role but not the leading role. Many details in the first few scenes have also been readjusted. In Scene Two, "Transfer", for example, formerly all things were arranged by Sister Ah-Ch'ing, but now Kuo Chien-kuang arranges counter-"mopping-up" work for the Party and government cadres of the place. In this way, all of the original key scenes for Sister Ah-Ch'ing have been preserved without deleting the principal songs, but the relationship between armed struggle and secret work as the principal and the subordinate has been set right and made clear and definite.

Chairman Mao taught us: "The revolutionary war is a war of the masses; it can be waged only by mobilizing the masses and relying on them." ("Be Concerned with the Well-Being of the Masses, Pay Attention to Methods of Work"). He also taught us: "We communists are like seeds and the people are like the soil. Wherever we go, we must unite with the people, take root and blossom among them." ("On the Chungking Negotiations"). Sister Ah-Ch'ing came to Shachiapang after the "August 13" incident to initiate work. As soon as she came, she was closely united with the masses. She showed concern for the masses, took good care of them, relied on them and had a broad and profound mass foundation. At the time of renaming <u>Sparks in the Reeds</u> as <u>Shachiapang</u>, we had portrayed the episode of Sister Ah-Ch'ing

helping the old and the young at the beginning of Scene Four "Contest of Wits." Recently, in the counter-"mopping-up" scene at the end of Scene Two, as she directed and arranged the transfer of the masses, she carried the baby for a woman who tripped and supported an old person with weak legs. This gave people a more vivid and salient impression of her "helping the old and the young." This scene intensified the resistance of the masses against the Japanese bandits by portraying Szu Lung jumping down the slope to save a villager bayoneted by a Japanese bandit and Wang Fu-ken swinging a sword at the head of a devil. These minor details exhibited the role of the militia, revealed the enormous power of people's war, thus reflecting how Sister Ah-Ch'ing led the organized masses to deal with the enemy's "mopping-up" campaign and playing a supporting role in establishing the image of Sister Ah-Ch'ing.

In the acute and complex struggle carried out by sister Ah-Ch'ing in view and under the surveillance of the enemy, a very important reason that she was able to obtain information fast and move about freely was that many of the loyal and reliable, sagacious and brave revolutionary masses were on her side. There were Mother Sha, the revolutionary mother who was old but had a red heart, and some young people full of vigor and vitality such as Sha Ssu-lung, Wang Fu-ken and Ah Fu. Much of Sister Ah-Ch'ing's work was accomplished with their assistance. It was imperative to leave some room for the portrayal of the masses, because in molding the image of Sister Ah-Ch'ing, the masses could play an important role as "the green leaves in support of the red flower."

The struggle carried out by Sister Ah-Ch'ing was a special form of struggle for misleading and benumbing the enemy and preserving and developing oneself so that the enemy could be completely wiped out in the end. Her method of struggle had two important aspects. One was to pretend interest and sympathy and to counter the counter-revolutionary two tactics with the revolutionary two tactics. Another was to enlarge and utilize the enemy contradictions, to win over the majority, to isolate the minority and to utilize contradictions to bring down the enemy one by one.

"Flexible and mobile strategy and tactics" are inseparable from "the steadfast, correct political orientation." The chief reason that Sister Ah-Ch'ing was able to use the struggle strategy sagaciously, daringly, flexibly and skillfully, to utilize the contradictions of the enemy, to twist the enemy round her finger, to avert danger on a number of occasions and to change a passive position into one affording initiative was that she possessed the steadfast proletarian stand and the communist world outlook. For the sake of revolutionary interests, she basically gave no thought to personal safety. Therefore she was able to stay fearless no matter how dangerous and difficult the situation might be. All her confidence, courage and strength originated from Mao Tsetung thought.

In the scene "A Rescue Plan," when she was confronted by the grave situation and serious difficulties, the tune "East Is Red" seemed to ring in her ears, and she thought of the great leader Chairman Mao and his teachings. All of a sudden she felt that she "certainly can beat the obstinate enemy and

surmount the difficulties," and she became stronger and more sagacious. This was the core of the ideological character of Sister Ah-Ch'ing.

In the arduous process of creating the play, as Comrade Chiang Ch'ing led us to revise and process it, the former Peking Municipal Committee ceaselessly interfered with and undermined us. The progress from Sparks in the Reeds to Shachiapang signified the development of the revolution of Peking opera in depth, and the sabotage of the class enemies also became more and more frantic. At the time, counter-revolutionary revisionist Li Ch'i ( 李琪 ) who was Director of the Propaganda Department of the former Peking Municipal Committee fanned the evil wind a number of times, and talked nonsense saying: "Don't revise all the time. This is a play having a hold on the masses. Don't make a bad play of a good play."

In order to make room for exhibiting the military action of the New Fourth Army that came a long way to launch the surprise raid, we deleted the farcical scene from the original play. But Li Ch'i said that "it is a pity to do away with the last three scenes that have substance." He was opposed to the deletion of the original scene "Creating Disturbances at the Wedding Hall." Sister Ah-Ch'ing was in command in this scene, and Kuo Chien-kuang and other fighters of the New Fourth Army just disguised themselves as people from various trades to carry out the plan of Sister Ah-Ch'ing. Their object was stand the relationship between armed struggle and secret work on its head, to rank secret work above armed struggle and to lead armed struggle with secret work. They also interfered with the acting of Sister Ah-Ch'ing. Counter-revolutionary revisionist Li Ch'i actually asked the player to adopt the method of acting Ch'un Lan in the old play "Hua T'ien Ts'o" to act the part of Sister Ah-Ch'ing. He intimated that the player should bring certain vulgar and low-class movements and tunes to the stage so as to distort seriously this character. At a time the final form of Shachiapang was about to be adopted, Li Ch'i also issued a sinister "instruction" telling another performing unit of the opera troupe to stage the play according to the old version of Spark in the Reeds.

Shachiapang was staged in Shanghai and was approved by the workers, peasants and soldiers as a revolutionary model play. Counter-revolutionary P'eng Chen openly cried: "I basically do not acknowledge any model!" They engineered an internal exchange of letters, and onesidedly selected some readers' views for publication. These "views" expressed concentrated opposition to two points: first the use of "Shachiapang" as the name of the play; second bringing armed struggle to the fore. This gang of counter-revolutionary revisionists was truly frenzied in the extreme.

After a violent struggle, the conspiracy of the former Peking Municipal Committee completely went bankrupt. Shachiapang assumed a brand-new look, the armed struggle was brought to the fore, the heroic image of Kuo Chien-kuang was established, and a new brilliance was also added to the image of Sister Ah-Ch'ing. This was a great victory for Chairman Mao's proletarian revolutionary line in literature and art.

## Let the Past Serve the Present, Foreign Things Serve China, Let a Hundred Flowers Blossom, Let the Old Be Discarded and the New Taken In

The former Peking Municipal Committee opposed revolution and sabotaged reform. They desperately and deliberately resisted and distorted Chairman Mao's great policy of "weeding out the old to let the new emerge."

P'eng Chen vociferously advertized: "Destruction must come after construction." "Destruction is easy, but construction is difficult." These were entirely counter-revolutionary revisionist fallacies.

The "Notification" criticized and repudiated P'eng Chen's theme. It pointed out: "This is actually to forbid the liquidation of bourgeois ideas and the establishment of proletarian ideas." P'eng Chen took the same course in art. He forbade the liquidation of old Peking opera and the establishment of revolutionary modern Peking opera.

Let us ask: Without abolishing the invisible chains that drag the feet of an actor and cause him to walk at square pace "up and down" in response to the beats of gongs and drums, how can the legs and feet of the actor be liberated and how can a new tempo be designed with gongs and drums according to the heroic features and powerful strides of the workers, peasants and soldiers? Without abolishing the anile and depressing tunes that exhibit the classes on the decline, how can robust, clear and new, erect and upright tunes that befit the workers, peasants and soldiers be created? Without abolishing the well-balanced, stereotyped tempo that exhibits the feudal bureaucrats, how can a new tempo that manifests the proletarian heroes with quick thinking and unsuppressed feeling be set? The feudal ruling classes regard themselves as divine and the masses as bits of straw. The emperors and princes, generals and ministers are always awe-inspiring when they make an appearance, while the masses are only utility men. Should these things be abolished? Without abolishing these things, how can "a group of heroes with one playing the leading part" be created to exhibit the relationship between officers and men in the people's armed forces?

The songs and dances of Shachiapang have been revised again and again, and new things have been established by way of analyzing causes and summing up experiences. Chairman Mao teaches us: "Put destruction first and in the process you have construction." Practice shows that this truth is correct wherever it is applied.

The former Peking Municipal Committee utilized the discussion in the former Pei-ching Jih-pao to peddle on a large scale their fallacies that attacked the artistic reform of Peking opera. This discussion was summed up with two sinister talks--"There Can Be Only One Point of Departure" and "Two 'Tuning Lines'." This one point of departure was "modern play as well as Peking opera." (This formula was also mentioned in their editorial "Why Can Sparks in the Reeds be a Success?", and it can be seen that it was a carefully concocted program.) The two tuning lines called for tuning the "theory of division of work" from the right and tuning "drama plus song" from the left.

The two talks had one and the same object--"Revolution is forbidden." The Peking opera in "modern play as well as Peking opera" referred to Peking opera featuring emperors and princes, generals and ministers. This meant to say that the revolutionary Peking opera with modern themes must be one and the same as the old Peking opera. They merely described the "revolutionary plays with modern themes" as "modern plays" because they wanted to smother revolution. For a time, gust after gust of evil wind blew from the "sewer" of the former Peking Municipal Committee. Their "Peking opera is surnamed Peking" and "only the Peking people have the right to speak concerning the reform of Peking opera" all meant to convey this idea. Their so-called tuning "drama plus song" actually sought to "tune" or abolish all reforms. These two talks were vague, full of twists and turns, flickering and ambiguous, but in the end, they could not but disclose their true intention saying: "Consequently, since an all-round breakthrough can also be postponed, it is safer and more proper for Sparks in the Reeds to adopt the method of basically leaving untouched the music and singing that are most difficult to break through." Everybody knows that singing is the most important means of expression of Peking opera, and if singing is "basically untouched," what else can be touched?

Although Sparks in the Reeds was a great success, yet the former Peking Municipal Committee distorted it. We felt extremely angry whenever we recalled the various counter-revolutionary activities to undermine the revolution of Peking opera. Because the breakthrough was inadequate, the singing and music of Sparks in the Reeds had a static flavor, and this was a serious shortcoming (of course, the singing and music were not "basically left untouched" as they claimed), but this was precisely the outcome of their interference. They absolutely could not be allowed to take this as the yardstick so as to "tune" other revolutionary Peking opera plays with modern themes and to impede reform. We gave the ugly revisionist a hard slap in the face. From Sparks in the Reeds to Shachiapang, it was precisely music and singing that registered the greatest number of "changes" in form of art. The singing of "hearing a number of gun reports on the other shore that rock the reed field" registered quite a big breakthrough in beat and melody, and this was something unknown before in Peking opera.

In order to portray correctly the heroic characters of the workers, peasants and soldiers, the dance and duel must also be revolutionized. The dance movement that originates from but is higher than life in "Surprise Raid" is greatly different from the old Peking opera. The appearance made with Kuo Chien-kuang as the center toward the end of "Perseverance" and "Surprise Raid" concretely embodies the artistic construction of "a group of heroes with one playing the leading role," and is also entirely determined by the revolutionary political content. This is distinctly different from the old opera.

In his "Talks" Chairman Mao teaches us: "We also do not refuse to utilize the forms of literature and art of past ages, but once these old forms come to our hands and are transformed and given a new content, they also become revolutionary things in the service of the people." The form of revolutionary Peking opera with modern themes is no longer that of the old Peking opera, but is a new one.

Chairman Mao teaches us: "One thing is transformed into another, through leaps of different forms, in accordance with its essence and external conditions." "In given conditions, every contradictory aspect transforms itself into its opposite." ("On Contradiction") The revolutionary Peking opera with modern themes is transformed in this way. It is qualitatively different from the old Peking opera, has become another thing and has transformed itself to the opposite of the old Peking opera. "Revolutionary Peking opera with modern themes" is a whole concept. It embraces the revolutionary content and the form that has been reformed, reflects the unity of the two, and is a model of "the unity of the revolutionary political content and the best possible form of art" as demanded by Chairman Mao. It does not come under the category of old Peking opera, and the two cannot be mentioned in the same breath. This is a genuine proletarian revolution. This is proletarian art. This is a great victory for Mao Tsetung thought.

It was said in the past that "it takes ten years to polish a play." It appears that this will always be so. A play must be performed for a while, polished for a while, performed again and polished again in a cycle in order to raise its standard ceaselessly. In the course of practicing art, in performances staged to commemorate the 28th anniversary of the publication of the great leader Chairman Mao's "Talks at the Yenan Forum on Literature and Art," we have gained a better understanding of the theme and the characters. We have recently revised the play and have more clearly defined the historical background, the environment, the scenes and the mental activities of the characters.

Chairman Mao teaches us: "It will take a fairly long period of time to decide the issue in the ideological struggle between socialism and capitalism in our country." ("On the Correct Handling of Contradictions among the People") We have won a battle, but fighting is not over. The emperors and princes, generals and ministers, gifted scholars and beauties have been driven off the stage and the dazzling images of the heroes among the workers, peasants and soldiers have been established. But the enemies will not be reconciled to defeat, and they will at all times use even more covert means to carry out sabotage and create reversals in an attempt to recapture their lost positions. We must heighten our vigilance against organized applause, flattery and deception, and must not be dizzy with success. We also must guard against sabotage from within. We must take good care of the revolutionary model plays as though they are the apple of the eye. We must consolidate them, defend them and raise their standards. We must closely follow the great leader Chairman Mao to continue with the revolution and make uninterrupted revolution, and fight the rest of our lives for consolidating and strengthening the dictatorship of the proletariat and defending Chairman Mao's revolutionary line.

Let us hold high the brilliant banner of Chairman Mao's "Talks at the Yenan Forum on Literature and Art," and study and apply creatively Chairman Mao's works! Let us go on to clear away obstacles in our way and march forward courageously!

* * *

# Stage Revolutionary Plays, Be Revolutionary People

- in commemoration of the 28th anniversary of the publication of Chairman Mao's brilliant work "Talks at the Yenan Forum on Literature and Art"

by

"Taking the Tiger Mountain by Strategy" Group of Shanghai Peking Opera Troupe

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

During the great proletarian cultural revolution we all had this profound feeling: Studying Chairman Mao's works in the course of struggle gives us the deepest understanding and the greatest results. The reason is that Chairman Mao's works born in the midst of the acute struggle between the two classes, two roads and two lines, are the revolutionary truth of the proletariat tested through prolonged revolutionary struggle, and are scientific summations of the practice of revolutionary struggle. Thus, it is only by personal participation in the practice of struggle can we more deeply understand Chairman Mao's works, and only by a serious study of Chairman Mao's works can we correctly understand the history of past struggle and continue to push the struggle forward.

"Every year we read the precious red book, and every year we acquire a deeper understanding of it." It is now 28 years since Chairman Mao's splendid writing "Talks at the Yenan Forum on Literature and Art" was published. Comrades of our group differ in age, in experience, and in ideological level. In the past they all studied the "Talks," yet actually they had not comprehended the spirit and substance of the "Talks." Since they have plunged into the revolution in proletarian literature and art and by studying it every year, every month and every day in the course of struggle, they have continuously deepened their comprehension and feeling about the "Talks."

Particularly, as we have gone through the close-quarters combat between the two classes during the great proletarian cultural revolution and plunged ourselves into the whirlwind of struggle, we have all the more profoundly recognized that Chairman Mao's "talks" are the root of life, the steering wheel and the priceless gem of the revolution in literature and art, and will continue to serve us for the rest of our lives. It is forever a brilliant beacon tower guiding our way forward.

## Shift Our Stand to the Proletariat in the Course of the Sharp Class Struggle

In the "Talks," Chairman Mao had long ago set forth the revolutionary theory of literature and art serving the workers, peasants and soldiers. But owing to the boycott and resistance by the counter-revolutionary revisionist line on literature and art, this theory had not been put into practice for a long time. It is only in the seven or eight years of combat since Comrade

Chiang Ch'ing initiated the revolution in literature and art that Chairman Mao's line on literature and art has been genuinely implemented. We have also gone through a course in comprehending Chairman Mao's revolutionary line on literature and art. This course is the course of continuous transformation of our class stand, thoughts and feelings, a course in which we broke through the shackles of the counter-revolutionary revisionist line on literature and art, and a course in which our ideological revolutionization has made large strides on a big road.

In the past, the "four villians" and the like, including Chou Yang, the chieftain of the black line on literature and art, were basically against literature and art serving the workers, peasants and soldiers. They created on a large scale plays featuring kings, emperors, generals and prime ministers, beauties and scholars, allowing representatives of the ruling classes to rule supreme on the stage. During New Year's day celebrations or other festivals, they would go to the factories, rural villages or armed forces units to stage several performances in the name of "sending plays to people's houses" or "coordinating plays with current situations." In actual fact, when the revolutionary armymen and people were in array and prepared to wipe out the invaders, they sent out "The Dream of a Young Lady's Chamber" (Ch'un Kuei Meng 春闺梦) which propagated the horror of war. When the revolutionary young people were actively enlisting for military service, they delivered "Leave the Cave to Join the Army" (T'ou Chün Pi Yao 投军别窑) which exaggerated the apathy toward war. And when the poor and lower-middle peasants were angrily waging a struggle against the landlord class, they delivered "The Nephew's Forced Visit to the Grave" (Ta Chih Shang Fen 打侄上坟) which sang praises of the landlord class.....

What did all this mean by "sending plays to people's houses"? Obviously, they were sending poisons to people's houses? What did all this mean by "coordinating plays with current situations"? Obviously, they were coordinating their activities with those of the class enemy for counter-revolutionary restoration! At that time, some comrades were discontent with such a state of affairs, asking: How could this "serve the workers, peasants and soldiers?" Yet many, having failed to study Mao Tsetung thought properly, failed also to perceive the nature of the problem.

Guided by Chairman Mao's proletarian line on literature and art, we plunged into the revolution in Peking opera, and in revolutionary practice we gradually made up our minds to discontinue plays about kings, emperors, generals and prime ministers, scholars and beauties, and to stage all our lives plays on revolutionary contemporary themes in order to portray and praise the workers, peasants and soldiers. We resolutely followed Chairman Mao's teachings: "We must shift our stand to the side of the workers, peasants and soldiers, to the side of the proletariat."

At first, we were short of a deep understanding of the political significance of the plays on revolutionary contemporary themes and their impact on the struggle between the two classes, two roads and two lines, nor were we fully prepared for the storms and waves which awaited us. The striking reality of class struggle has taught us profoundly in these respects. From the very

first day when we undertook the revision of "Taking the Tiger Mountain by Strategy" in the direction indicated in the "Talks," the storm of struggle has been raging. A small handful of class enemies, from Liu Shao-ch'i and Chou Yang to Chou Hsin-fang, were all filled with wrath and viciously carried out sabotage. They cursed and slandered us; they surrounded, attacked and found fault with us; they attacked us from within and without, and they tried to divide and disintegrate our ranks....they had no hesitation in resorting to all conceivable means. However, the broad masses of workers, peasants and soldiers were exerting themselves, with great emotions, in acclaiming and supporting plays with revolutionary contemporary themes. We heard with our own ears what they said with tears in their eyes and in an emotional tone: "We who had suffered so much in the past have become masters of the stage for the first time. What a world-shaking change!"

Why did the gang of Liu Shao-ch'i and Chou Yang take an attitude opposite to that taken by the masses of workers, peasants and soldiers toward plays with revolutionary contemporary themes? Why did they put up such huge resistance to plays with revolutionary contemporary themes? Why did they whip up such a serious storm? With this series of problems in mind, we studied the "Talks." And we gradually found out the answer! Chairman Mao pointed out: "In the world today all culture or literature and art belong to a certain class and are geared to a certain political line." We knew that to stage plays we had to stage class struggle, and to stage plays with revolutionary contemporary themes, we had to recapture the stage hitherto occupied by representatives of the bourgeoisie so as to allow the heroic characters of the proletariat to occupy it and make it a position for the propagation of Mao Tsetung thought. After the great proletarian cultural revolution, we have further realized that the great proletarian cultural revolution we have been carrying out is an epitome of the sharp struggle between the two classes, two lines and two command headquarters. If we do not crush the bourgeois headquarters headed by Liu Shao-ch'i and do not uproot the black line in literature and art, we cannot achieve the great objectives of the revolution in literature and art, and this revolution in literature and art itself is aimed at creating the revolutionary public opinion for destroying the bourgeois headquarters, preventing capitalist restoration, and consolidating the dictatorship of the proletariat.

Which side do we stand on in the struggle? On the side of the proletarian headquarters or on the side of the bourgeois headquarters? This poses the severest test to our stand. In the struggle, we changed from being exploited by the black line in literature and art to siding with Chairman Mao's proletarian line in literature and art; from having no deep feelings for the workers, peasants and soldiers to having the desire to sing their praises; and from unwittingly doing those acts which undermined the economic foundation of socialism to self-consciously battling for the consolidation of the proletarian dictatorship. This is a change in our stand, a change in our thoughts and feelings. Placed on the crest of the storm of the class struggle and particularly in the violent class struggle in the early phase of the great proletarian cultural revolution, we all the more deeply realized that our destiny is closely linked with the proletarian headquarters.

Without the proletarian headquarters led by Chairman Mao and with Vice Chairman Lin as the deputy, we would not have been fighters for revolutionary literature and art and there would have been no revolutionary literary and art contingents. We have clearly recognized that whether we have deep feelings for the proletarian headquarters is the most fundamental question of class stand, a question of the highest political principle. Without such deep proletarian feelings, we shall basically not be able to follow Chairman Mao's directives closely and act on them thoroughly, nor can we acquire a high sense of revolutionary responsibility in the practice of struggle and art, be full of enthusiasm and seek every means to mold heroic images of the proletariat, to say nothing of having the revolutionary "energy of an ox" to persevere without yielding and take the initiative to launch battles in carrying the proletarian revolution in literature and art through to the end. The practice of struggle has proven this truth: To follow our great leader Chairman Mao and the proletarian headquarters closely is to win!

In these seven or eight years in which the "Tiger Mountain" play was revised and polished on a continuous basis, we of the group--a contingent of literature and art--also had faced a battle test and had taken a detour in which splits continued to trouble us and in which we continued to transform ourselves and mature. A handful of class enemies who infiltrated into this contingent stubbornly took the reactionary stand and frantically opposed the revolution of literature and art. They were cleaned out. Those people who had very serious bourgeois individualist tendency, alienated from the proletarian headquarters mentally and morally, were passively following the headquarters for sometime, but soon they wavered and eventually dropped out from the contingent. The great majority of the comrades, while studying Chairman Mao's works and while being tested by the severe class struggle, have continued to transform their world outlook and thereby have been tempered and improved. Some of these comrades have applied what they have learned from the "Talks" creatively and so, in the forefront of the literary and art revolution, have become vanguard fighters.

When a principal actor first participated in the rehearsal of "Tiger Mountain," the handful of class enemies grasped him without letting him go. Some picked on him and attacked him. Others tried to bribe him with sweet words such as "we cannot lose you for your acting skill." The reactionary theatrical lord Chou Hsin-fang cried himself hoarse that plays with revolutionary contemporary themes resulted in "waste of manpower and financial resources" and "waste of the actor's youth." This was a vain attempt to undermine our morale and disintegrate our fighting spirit. As a result, the actor in question wavered at one time, feeling that he was unable to carry on with his work. It was the proletarian headquarters which repeatedly and patiently taught and helped him remove all sorts of interference, increase his confidence and persevere in his work.

Nevertheless, the change in stand does not come about overnight. And this actor, who relaxed his thought remolding, again deviated for some time from Chairman Mao's revolutionary line during the great cultural revolution. At that critical moment, the proletarian headquarters and the broad masses,

adhering to Chairman Mao's proletarian policy, once more extended to him the hand of sympathy. Helped by his comrades, he undertook a serious study of Chairman Mao's works. His soul deeply touched, he made a deep examination of his mistakes and was able to make his contributions to work subsequently. He said with feeling: "I was saved by the proletarian headquarters headed by Chairman Mao. It has given me a political and artistic life. I'll try harder to transform myself from now on and dedicate my life to following Comrade Chiang Ch'ing in carrying on the revolution in literature and art."

## To Transform One's World Outlook, One Must Wage a Resolute Struggle against Ideas of Fame and Profit, the Forces of Old Habits, and Ideas of Conceit and Complacency

To effect a change in our stand and thoughts and feelings, we must not only struggle against the class enemies, but must also struggle against the bourgeois "self-interest" in our heads. We must "unfold a struggle by proletarian ideas against non-proletarian ideas." Only in this way can we smash the various attempts of the class enemies to undermine the revolutionary model plays from within and without and build an iron wall in the inner recesses of our souls against erosion by bourgeois ideology.

On the basis of our personal understanding, we must wage a resolute struggle in the following three respects:

(1) Firmly struggle against the bourgeois ideas of fame and profit and establish the guiding thought of staging plays for the sake of the revolution. In the old literary and art circles, "people in the same trade are enemies," and "one wants to rule supreme over all others." Such extremely selfish ideas as vying with each other for profit and fame had its poisonous effects widely, and were manifested in various forms. Unless these ideas are eliminated, it is impossible to project a heroic image of the proletariat, one that is characterized by utter dedication to the public interests. An actor who played a leading heroic character, after he had studied Chairman Mao's works, said with deep appreciation: "To play a hero, you cannot show even a little bit of 'self-interest,' and once 'self-interest' is inflated, the heroic image will lose its brilliance." Apart from the case of actors, such a struggle also involved every department and link of the whole group. Take for example the case of the Chinese-foreign mixed orchestra. The addition of musical instruments was aimed at enriching the luster of the music and increasing the breadth and depth of the musical performance. But at first, because the sound volume was too great, a "sound wall" was created. How could we solve this contradiction between enriching the luster and strengthening the power of expression on the one hand and pulling down the "sound wall" on the other? Everyone sat down to study the "three constantly read articles" and found that the crux of the trouble was "self-interest": the player of every instrument wanted to gain prominence for himself without considering the overriding need to give prominence to the proletarian heroic characters. They recognized consequently that the "sound wall" could not be pulled down without overcoming the bourgeois "self-interest." And as "self-interest" was overcome, some technical problems were solved without much difficulty.

After the guiding idea of staging plays for the sake of the revolution was set up, a new situation quickly emerged for the entire performance. Now, the actors and the orchestra, the principal actors and the supporting actors, people in Team A and those in Team B, and people on the stage and off the stage were twisted into one rope, and the result was that the entire group became a viable fighting collective. Everyone knew then that to go on the stage was to go to the battlefield, to the front to open Red fire on the bourgeois. Every line of dialogue, every action, every musical symbol was a bullet fired at the imperialists, revisionists and reactionaries. Hence, no matter whether it was a simple action or the angle for a ray of light, or the speed and tempo of pulling up the curtain, the utmost care was taken. Whatever one's duty might be, one must have a high sense of revolutionary responsibility and regard the fulfillment of one's duty as his strong defense of the proletarian bastion.

(2) Wage a resolute struggle against the forces of old habits, overcome fears of difficulties, and establish the militant style of beating the obstacles and advancing against difficulties. In the revolution in literature and art, the forces of old habits often constituted stumbling blocks. Without getting rid of these stumbling blocks, we cannot proceed with innovation or creation. For example, the "beats of drums and gongs" in the old Peking opera are old frameworks which restrict the new revolutionary content and, as such, must be eliminated. However, at one time it was impossible to do exactly this. Why? Because of the forces of old habits. When new notes of drums and gongs were first created, some complained: "What are these?" "Aren't the drummers experts?" "Beats of drums and gongs" tied the hands and feet of the actors, while the forces of old habits tied the hands and feet of the comrades who beat the drums and gongs. The comrades, after studying these questions, came to understand deeply: "To smash the old beats of drums and gongs, we must smash the old ideas first." After the forces of old habits were removed, the ground was actively prepared for boldly carrying out innovations and creations and for the projection of the heroic images of the proletariat.

Both the practice of struggle and the practice of art has led us to realize in depth that in order to create a proletarian literature and art unknown in the history of art, we must possess the spirit of beating the obstacles and charging forward at the front, being courageous to conquer, to make revolution, to destroy various idols of the exploiting classes, and to break down the taboos in the old literature and art. On the road of struggle, we will inevitably run into many difficulties. Whether we advance or retreat in face of difficulties will reflect the struggle between the two kinds of world outlook. Yang Tzu-jung's spirit of "marching forward with the clear knowledge that there are difficulties and dangers ahead" has ever inspired us to advance against difficulties, to overcome the difficulties, and to march forward without hitch. Take for example the question of acquiring the fundamental techniques. As everyone had raised his sense of political responsibility and developed the spirit of "fearing neither hardship nor death," they gradually formed the militant working style of "deriving pleasure from struggle against difficulties." Therefore, they overcame

hurdle after hurdle and took fortress after fortress. Many comrades have mastered the difficult military-skill items which people of the old Peking opera did not even dare to think of (such as dancing in the form of "skiing", the "board jumping" taken from physical drills and the "720 degree" jump-over, etc.,) and this has had considerable effect on molding the collective image of proletarian heroism.

(3) Wage a firm struggle against feelings of conceit and complacency and establish the idea of continuous revolution and continuing the revolution. In the course of struggle, difficulties which we confronted were of course tests for us, but the achievements we gained were also tests. Because we are taking a road that had not been traversed by our forefathers and because we are scaling a peak that had not been reached by our forefathers, we should set ambitious and lofty goals, set high standards, and make exacting demands on ourselves. We must go all out and aim high. If we are merely satisfied with passing the "tests," take delight in them, and stop there, that is not the way of looking ahead.

Take, for example, the dance of Yang Tzu-jung as he exits in Scene Five. At the beginning, a few comrades drew up a plan, which at first glance appeared to be very nicely conceived. But upon deeper examination, it corresponded with the general situation in form only. So, by pooling the efforts of everyone and through democratic centralism, we drew up several new plans, which after repeated tests, merged into a single plan. At this time, many comrades held that this plan was much better than the previous ones and could be adopted. After studying Chairman Mao's works, we felt that although progress had been made in our work, what we gained were only 80 points, and we had not succeeded in completing the image of the heroic character in the act of dancing. This was because this plan, while achieving the objective of presenting Yang Tzu-jung's mettle and wits, did not bring out his "coolness and calmness" and did not achieve the "unity of revolutionary political content and the artistic form of the highest perfection." The image of a proletarian hero must be perfected through all means, and not a little bit of perfunctoriness should be allowed. "The viewpoints of stagnation, of pessimism, of incapability of doing anything, and of conceit and complacency are all wrong." In view of this, we again started our heads to work and drew up a new plan, which further improved the quality of the dance in question. For the last year or so, in the course of polishing the entire "Tiger Mountain," we have persisted in following this procedure with regard to various components--singing, acting, reciting, fighting, music, and dancing. This is a new gain resulting from our study of Chairman Mao's "Talks."

In creating the "Tiger Mountain," we realized profoundly that the innovation in art must be predicated on the revolutionization of people's thinking. "To transform a play, it is essential to transform people first; and to innovate a play, it is necessary to innovate people's 'hearts' first." To stage revolutionary plays successfully, it is necessary for us to be revolutionary people in the first place. This is an inalterable truth which we gained from our deep understanding of the practice of revolution and of art. On the prolonged journey toward ideological revolutionization, we have but taken the first step. And in the future we must go deeper into the

actual fierce struggle and honestly accept the re-education from the workers, peasants and soldiers. We will arm our heads with Chairman Mao's idea of continuing the revolution under the dictatorship of the proletariat, analyze our thinking and work with the materialist-dialectical method of "one dividing into two," overcome the non-proletarian ideas in our heads, and find out the gaps between us and others. We must be modest, prudent, and guard against conceit and rashness. We must, with practical action, live up to the minute concern and earnest expectations the Party and the people have for us. Let us, full of battle pride, continue to forge ahead and win new victories in the proletarian revolution in literature and art!

* * *

# The Guiding Light for the Revolution in Literature and Art

## - Thoughts on the study of "Talks at the Yenan Forum on Literature and Art"

by

Man Hsin (迈新), China Ballet Troupe

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

At a time when China's great proletarian cultural revolution has won great victories and continues to develop in depth, we greet with boundless pride the glorious day marking the 28th anniversary of the publication of Chairman Mao's "Talks at the Yenan Forum on Literature and Art."

The "Talks," like a guiding light which shines far and wide, is illuminating our way in carrying out the revolution in ballet and in producing our country's first ballet on a revolutionary contemporary theme--"Red Women's Detachment." The "Talks," like the strong east wind, is encouraging us, in the journey of the revolution in ballet, to criticize thoroughly and triumph over the counter-revolutionary revisionist line pushed by the renegade, hidden traitor and scab Liu Shao-ch'i and the "four villains" including Chou Yang. Numerous facts of class struggle prove a truth: Chairman Mao's "Talks at the Yenan Forum on Literature and Art" is a powerful ideological weapon of the proletariat as well as a programmatic document which guides us to carry out the proletarian revolution in literature and art to the end.

China's proletarian revolution in literature and art proceeds in the direction as indicated by Chairman Mao in his "Talks"; it is a great revolution with the object of destroying the ideologies of all exploiting classes. With a mighty offensive, it has crushed the counter-revolutionary literary and art line, so that representatives of the exploiting classes who had ruled the stage for thousands of years have been driven off the stage and a new era in the history of literature and art has been ushered in.

"The orientation is correct, the revolution is successful, and artistically successes have been gained." The ballet on a revolutionary contemporary theme "Red Women's Detachment," like other brilliant revolutionary model plays, has been fostered under the personal guidance of Comrade Chiang Ch'ing. Uniting the revolutionary political content with the artistic form of the highest perfection, it has successfully molded a lofty proletarian heroic image that had not been seen before in the history of humanity. With passion it propagated to the revolutionary people of the whole world the invincible Mao Tsetung thought, encouraging and inspiring the revolutionary people to wage an unyielding struggle against imperialism, revisionism and reaction.

Today, we are further studying and applying the brilliant idea of the "Talks," and summing up the experience of the struggle between the two lines in the revolution in ballet. This will be the most practical ideological preparation for the consolidation and improvement of the ballet on a revolutionary contemporary theme "Red Women's Detachment" and for the further creation of new proletarian revolutionary ballets.

(1)

In his "Talks" Chairman Mao points out: "All our literature and art are for the masses of the people, and in the first place for the workers, peasants and soldiers; they are created for the workers, peasants and soldiers and are for their use." This is the basic orientation for proletarian literature and art. Do literature and art serve the millions upon millions of workers, peasants and soldiers or do they serve the landlords and the bourgeoisie? Do they serve the consolidation of the proletarian dictatorship or the restoration of capitalism? This is the focus of the struggle between Chairman Mao's revolutionary line on literature and art and the counter-revolutionary revisionist line on literature and art.

In his "Talks," Chairman Mao teaches us: "All things that truly belong to the masses of the people must now be under the leadership of the proletariat. Things under the leadership of the bourgeoisie cannot belong to the masses of the people." The proletarian revolution in literature and art includes the revolution in ballet and the practice of struggle in this respect also fully shows that only by solidly instituting the leadership of the proletariat over literature and art is it possible to firmly and unwaveringly implement Chairman Mao's revolutionary line on literature and art and to persist in the orientation of literature and art serving the workers, peasants and soldiers.

The ballet first developed in China not long after the founding of the People's Republic. At that time our country had already entered the period of socialist revolution. This branch of art which is deeply stamped with the coat of arms of the exploiting classes must thoroughly rid itself of the reactionary political content if it is to serve the workers, peasants and soldiers. All its artistic forms which are of value to us must be completely transformed. However, the renegade Liu Shao-ch'i and his agents in the literary and art circles Chou Yang, Lin Mo-han (林默涵) and others did the best they could to obstruct the reform of ballet, and brazenly produced a "theory of indirect service," namely, the reactionary fallacy that ballet, "performed for foreigners, indirectly serves the workers, peasants and soldiers." And they set this theory against the orientation of literature and art serving the workers, peasants and soldiers as pointed out by Chairman Mao. Under the agitation of this reactionary view, "Swan Lake," "Notre-Dame" and other poisonous plays which praised and prettified the exploiting classes were performed on the socialist stage one by one, doing serious harm to the broad masses of workers, peasants and soldiers and undermining the economic foundation of socialism.

Why did such strange phenomena--such intolerable, frantic opposition to the spirit of the "Talks"--appear in the field of ballet? And why did Liu Shao-ch'i, Chou Yang and their ilk dare to defy audaciously the revolutionary line on literature and art which Chairman Mao clearly laid down in the "Talks" long ago? Through this great proletarian cultural revolution we gradually recognized clearly that the most basic reason for this is that the leadership in literature and art at that time was not in the hands of the proletariat and the position of literature and art was subject to the dictatorship by the anti-Party, anti-socialist black line set against Chairman Mao's thought.

Our great leader Chairman Mao waged a firm struggle against the criminal activities of Liu Shao-ch'i and his gang who used the position of literature and art to create public opinion for the restoration of capitalism. In 1963-1964, Chairman Mao once again sternly exposed and criticized the counter-revolutionary crimes of Liu Shao-ch'i and his gang, and issued the great call for literary and art departments to take this up, starting with investigation and studies. Under Chairman Mao's call, the proletariat first launched the revolution in Peking opera, ballet, and symphonic music, which were regarded by the landlords and the bourgeoisie as sacrosanct "heriditary territory" and won tremendous victories in the proletarian revolution in literature and art. In essence, this revolution is a struggle by which the proletariat, under the direct leadership of the proletarian headquarters headed by Chairman Mao and with Vice Chairman Lin as the deputy, recaptured the leadership usurped by Liu Shao-ch'i and his gang on the literary and art front. It is also a struggle waged basically to safeguard the dictatorship of the proletariat and Chairman Mao's revolutionary line on literature and art. The ballet on a revolutionary contemporary theme "Red Women's Detachment" born in the great revolution marks the great beginning of ballet to truly serve the workers, peasants and soldiers and serve the consolidation of the dictatorship of the proletariat.

Further study of "Talks" has made us deeply aware that today in the ideological sphere, the struggle to follow the orientation of having literature and art serve the workers, peasants and soldiers as pointed out by Chairman Mao is, in the final analysis, still a struggle between the proletariat and the bourgeoisie for leadership. Liu Shao-ch'i has been exposed in the great proletarian cultural revolution, but his secondary black group, a handful of bourgeois conspirators and ambitionists, appearing either from the Right or from the extreme "Left," willfully tampered with and distorted the revolutionary model plays, created sinister plays, held sinister meetings, put up black model plays and engaged in counter-seizure of power from the proletariat. All this is the continuation of the struggle. All class enemies who dare to mount a frantic attack on the proletariat can only lift rocks to have them drop on their toes, and have all one by one been swallowed by the angry waves of the revolution. Nevertheless, the ugly performances of the class enemies have taught us by negative examples, showing that the struggle between the two classes and two lines on the literary and art front is still protracted, formidable and complicated, and that after

this black line has been eradicated, there will still be black lines and more struggles in the future. The core of struggle is still the question of political power. For this reason, we must bear in mind the teachings of Chairman Mao in his "Talks" concerning the leadership on the literary and art front, raise our vigilance, and see to it that the leadership in literature and art is forever in the hands of the Party Center headed by Chairman Mao and with Vice Chairman Lin as the deputy. Only thus will it be possible to assure that literature and art will always advance in large strides along Chairman Mao's revolutionary line on literature and art and in the direction of serving the workers, peasants and soldiers.

(II)

Chairman Mao points out in his "Talks": "Since our literature and art are basically for the workers, peasants and soldiers, what is meant by popularization is popularization for the workers, peasants and soldiers, and what is meant by elevation is also elevation for the workers, peasants and soldiers." This is an unalterable principle we must observe in carrying out the proletarian line on literature and art. It also is the point of departure guiding and determining how popularization and elevation of revolutionary literature and art are to be achieved for the workers, peasants and soldiers and what height the workers peasants and soldiers should reach. This too is a question that must be solved primarily in the practice of serving the workers, peasants and soldiers after the direction for service of workers, peasants and soldiers has been set.

What things should we use to achieve popularization and elevation among the workers, peasants and soldiers? In his "Talks" Chairman Mao has explicitly taught us: "We can only use things needed by the workers, peasants and soldiers, things that can be accepted by them."

Today, the broad masses of workers, peasants and soldiers are engaging in a revolution that will ultimately put an end to the exploiting classes, the system of exploitation and all exploiting-class ideologies harmful to the masses of the people. What the worker-peasant-soldier masses most urgently need is the invincible Marxism-Leninism-Mao Tsetung thought, which guides the proletariat in victoriously fulfilling this great revolution. Hence, proceeding from the needs of the struggle of the workers, peasants and soldiers and from their basic interests, to project the images of heroic characters of workers, peasants and soldiers who emerge under the guidance of Chairman Mao's proletarian revolutionary line and who are glittering with Mao Tsetung thought is the basic task of revolutionary literature and art. By projecting lofty and perfect heroic images, we should give vigorous publicity to Mao Tsetung thought, to the communist world outlook, and to Chairman Mao's proletarian revolutionary line so as to encourage and help the broad masses of workers, peasants and soldiers to struggle for the fulfillment of the great historical mission of realizing the communist ideals of the entire humanity and push history forward.

Under the guidance of the "Talks," Party representative Hung Ch'ang-ch'ing and proletarian vanguard fighter Wu Ch'ing-hua are just such

proletarian heroic images in the "Red Women's Detachment," a revolutionary ballet personally led and fostered by Comrade Chiang Ch'ing. Through such heroic images, the ballet passionately praises such brilliant ideas of Chairman Mao's as "without a people's army, the people would have nothing," "the revolutionary war is the war of the masses and this war can be carried out only by mobilizing and depending on the masses," and "every communist should understand this truth: 'political power grows out of the barrel of a gun.'" It concentrates and generalizes the fine communist qualities of the Party members and people's army who are equipped with Mao Tsetung thought, who fight courageously and to the last man for the complete destruction of the old world and emancipation of the whole mankind and who fear neither hardship nor death.

For the past six years since the ballet "Red Women's Detachment" was born, it has, like other revolutionary model plays, played a useful role in using Mao Tsetung thought to achieve popularization and elevation among the vast masses of workers, peasants and soldiers, in carrying out the education on revolutionary traditions and on the future of the revolution, thereby encouraging people to strive for the complete liberation of the entire mankind.

Liu Shao-ch'i, Chou Yang and their ilk were consistently hostile to the invincible Mao Tsetung thought and had all long opposed the projection of proletarian heroic images. What they wanted were the images of princes, princesses, and feudal aristocrats, and what they propagated were the "Swan Lake" which places bourgeois "love above everything else" and the "Notre-Dame" which advocated class reconciliation and spread ideas of slavery. They brought these things to the market with a view to corrupting the masses and with the criminal aim of restoring capitalism. If their revisionist line were allowed to succeed, "inevitably a nation-wide counter-restoration will take place, the Marxist-Leninist party will become a revisionist and fascist party, and the whole of China will change color."

The violent battle between the two classes and two lines on the literary and art front has enabled us to see that the greatest and most basic interest of the masses of the people is the consolidation of proletarian dictatorship and the realization of overall dictatorship of the proletariat in all spheres. Every literary and art fighter must strive to propagate among the workers, peasants and soldiers Mao Tsetung thought as his lifelong, most noble militant task.

Chairman Mao in his "Talks" teaches us: "Anything is good which enables the masses of the people to gain their true interest." The revolutionary model plays are precisely a powerful weapon for the propagation of Mao Tsetung thought and giving the vast masses of workers, peasants and soldiers true interest. Hence, we must pay serious attention to the major political significance of the revolutionary model plays and their role in the propaganda field, so that these model plays may be continuously perfected, consolidated and improved, and help the people to unite in heart and purposes in struggle against the enemy and push history forward.

(III)

Our great leader Chairman Mao in his "Talks" points out: "Inheritance and learning from others must not substitute for our own creations. There is no substitute for our own creations. Uncritical copying from and imitation of ancients and foreigners in literature and art are literary and artistic doctrinarism which holds out no future and is most harmful."

Ballet is a foreign art which was once praised by the European bourgeoisie as the "zenith of art." The old ballet is not only corrupt and reactionary in ideological content but also stagnant and decadent in artistic form. Its content must not be inherited but must resolutely be criticized or discarded. Certain of its forms and techniques may be used after they are transformed. But such transformation and use can only be regarded as reference for us to create our own works with raw material of literature and art that comes from the life of the people at this hour and place--as reference for us to create new ballets which serve the workers, peasants and soldiers and serve the proletarian politics. The policy, set forth by Chairman Mao, of "making ancient things serve present needs and making foreign things serve China" and of "weeding out the old to let the new emerge" is the most correct and scientific policy which guides us to carry out a revolution in the old ballet.

In frantically opposing this great policy of Chairman Mao and putting forward the reactionary slogan of "imitating foreign things to the end," Chou Yang, Lin Mo-han and their ilk actually wanted the proletariat to copy wholesale from the old ballet. Moreover, Liu Shao-ch'i shamelessly praised a Soviet revisionist ballet playwright-director as the "patriarch," asking him to cultivate his "disciples" in China and "play a part in the spread of the arts of ballet in China." They vainly attempted to make the broad masses of literary and art workers kneel at the feet of the foreigners and draw the new Chinese arts of dancing into the feudalist, capitalist and revisionist orbit. This completely exposed the real features of Liu Shao-ch'i and his gang as compradores and foreign slaves in the cultural field.

Under the guidance of Chairman Mao's literary and art line, we resolutely crushed the Liu Shao-ch'i's counter-revolutionary revisionist line, broke down all "foreign frameworks" which bound our hands and feet, and beat a broad path for the development of the proletarian arts of dancing.

The ballet on a revolutionary contemporary theme "Red Women's Detachment" which embodies Chairman Mao's great policy of "making ancient things serve present needs and making foreign things serve China" is far superior to any bourgeois ballet. Such proletarian heroic characters as Hung Ch'ang-ch'ing and Wu Ch'ing-hua who give expression to the theme and content of the great and brilliant idea of people's war, who grow up under Mao Tsetung thought, and who take as their own duty the complete burial of the old world and the liberation of the whole mankind, with their shining revolutionary pride, are indeed far superior to any characters in the bourgeois ballets.

As far as the forms of art are concerned, Party representative Hung Ch'ang-ch'ing, like Wu Ch'ing-hua, stands erect at the front of the stage as the hero of the whole play, breaking the so-called "law" of "prima donna" in the bourgeois ballet. His outstanding and steady characteristics strongly typical of the time and his rich Chinese spirit and Chinese style are suited to the dancing vocabulary and patterns giving expression to the proletarian pride and ambition, and contrast contemptuously with those poor, pitiable and contrived "pieces" in the bourgeois ballet. His effort to boost the proletarian morale and deflate the bourgeois arrogance before his execution, his solo dance which dominates the whole stage and the shift of the stage frighten those foreign "authorities" who think that the solo dance of the male character must be limited by a certain category. The music and stage arts of the ballet "Red Women's Detachment" are completely new. With respect to music, it completely breaks down such bourgeois laws as that "music is the chief source of the ballet" and "dancing is the echo of music." It resolutely follows the principle that the music of ballet must proceed from the content and musical images must be subordinated to the images of dancing and must serve the molding of proletarian heroic characters. This principle for creation of proletarian literature and art successfully completes the molding and decoration of the heroic characters, Hung Ch'ang-ch'ing and Wu Ch'ing-hua. The heroic main tune which embodies the proletarian will and revolutionary pride as well as the awe-inspiring melody of the theme, through the newest and lively artistic form best liked by the working people of our country, strike the strongest note of the struggle by the hundreds of millions of the suffering laboring masses to break their chains and achieve emancipation. With regard to stage arts, the ballet also throws into the dustbin the bourgeois formalism, estheticism, the modernist school and the abstract school. Proceeding from the molding of heroic characters and from the revolutionary content, and with strong class love and hatred, it sings the praises of the proletarian heroic characters and exposes the class enemies. With profound proletarian sentiments, it unfolds an inspiring, broad and magnificent picture of people's war--the newest and most beautiful picture of our times.

"Only the revolutionary practice of the millions upon millions of the people is the yardstick for the examination of truth." ("On New Democracy") The history of the birth and growth of the ballet "Red Women's Detachment" is the history of the struggle of the proletarian revolutionary line on literature and art as indicated in the "Talks." We have deeply realized that every word in the "Talks" is a great truth, and the more we practice it, the more we feel the "Talks" is correct and great, and the more we practice it, the more we feel the "Talks" is affectionate and warm. Provided we act entirely on the "Talks," we shall be able to advance, to win and create a new literature and art of the proletariat. The "Talks" has guided us to win great victories, and will surely illuminate our revolutionary course from one victory to another.

Long live Chairman Mao's proletarian revolutionary line on literature and art!

* * *

# Forever Advance along the Direction of Serving the Workers, Peasants and Soldiers

## - Study "Talks at the Yenan Forum on Literature and Art"

by

Writing Group of Kwangsi Chuang Autonomous Region Revolutionary Committee

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

Twenty-eight years ago our great leader and revolutionary teacher of the proletariat Chairman Mao made public his "Talks at the Yenan Forum on Literature and Art." This is a brilliant, epoch-making document of Marxism-Leninism.

In this great work Chairman Mao, with the thoroughgoing proletarian world outlook, comprehensively, systematically and penetratingly summed up the historical experiences of the struggle between the two lines on the literary and art front, set forth the basic direction of having proletarian literature and art serve the workers, peasants and soldiers, established the most correct proletarian revolutionary line on literature and art, and both in theory and practice solved a series of questions of principle concerning the development of the proletarian revolution of literature and art, thereby elevating the Marxist-Leninist world outlook and the literary and art theory to a new stage. This is a great program for the great proletarian cultural revolution as well as an action guide for the revolutionary literary and art workers and all revolutionary intellectuals in the transformation of their world outlook.

For the past 28 years this great work of Chairman Mao, like a beacon tower which shines far and wide, has illuminated the way forward of the broad masses of revolutionary literary and art workers in serving the workers, peasants and soldiers, considerably inspired the struggle of the revolutionary people to completely smash the feudalist, capitalist revisionist and reactionary cultures, and produced great and far-reaching effects on the seizure and consolidation of political power by the proletariat in our country and on the promotion of the world revolution.

History has entered the militant 1970's. Our country's great proletarian cultural revolution has gained great victories, and the proletarian revolutionary movement of literature and art is developing forward in breadth and depth. Studying this brilliant work of Chairman Mao once again is of extremely vital significance to the thorough criticism of the counter-revolutionary revisionist line on literature and art pushed by the renegade, hidden traitor and scab Liu Shao-ch'i and his agents in the literary and art field, the "four villains"--Chou Yang, Hsia Yen, T'ien Han and Yang Hansheng, and to the successful completion of the struggle-criticism-transformation campaign on the literary and art front, so that literature and art will forever advance in the direction of serving the workers, peasants and soldiers.

(I)

In his "Talks at the Yenan Forum on Literature and Art" Chairman Mao points out explicitly: "All our literature and art are for the masses of the people, and in the first place for the workers, peasants and soldiers; they are created for the workers, peasants and soldiers and are for their use." This great teaching of Chairman Mao is the basic direction for proletarian literature and art; it is also the basic distinction between proletarian literature and art and literature and art of all the exploiting classes.

The masses of workers, peasants and soldiers are the true makers of history as well as true makers of literature and art. Our era is a new era with workers, peasants and soldiers as masters. The proletariat and the broad laboring masses are holding the fate of world history in their hands, and are creating a new world without imperialism, capitalism and exploitation. Literature and art which persist in serving the workers, peasants and soldiers will be viable and enjoy strong vitality, will encourage and educate the people and will be welcome by the masses of the people. Literature and art which depart from serving the workers, peasants and soldiers will go against the tide of history and are bound to be discarded by the workers, peasants and soldiers.

Chairman Mao teaches us: "The question of for whom is a basic question, a question of principle." ("Talks at the Yenan Forum on Literature and Art") On the literary and art front, a violent struggle is waged between the two classes and two lines on the question of whom we work for. The "four villains" including Chou Yang, leaders of the literary and art circles, acting on the will of their master Liu Shao-ch'i, used the power they had usurped to frantically oppose Chairman Mao's proletarian revolutionary line on literature and art and energetically push the counter-revolutionary revisionist line on literature and art. The so-called "literature and art for the whole people" is the central slogan of this literary and art line. They nonsensically said that now literature and art had become "an enterprise for the whole people" and that literature and art must "serve all types of people."

In his "Talks," Chairman Mao points out: "In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, and art that is detached from or independent of politics." Literature and art have always been a tool of class struggle. In the socialist society, there still exist classes, class contradictions and class struggle. Literature and art needed by the proletariat will be energetically opposed by the bourgeoisie; and literature and art which are applauded by the bourgeoisie are bound to be harmful to the proletariat. Where could there be "literature and art for the whole people" "serving all types of people"?

The worn banner of "literature and art for the whole people" waved by the Chou Yang gang is no new thing; it is but a reprint of the "above-class literature and art" peddled by the scholars in the employ of Chiang Kai-shek,

such as Liang Shih-ch'iu, and which has long been discredited by Chairman Mao in his "Talks." Hitting the nail on the head, Chairman Mao pointed out: "Although they pay lip service to what they call above-class literature and art, actually they are in favor of bourgeois literature and art and oppose the proletarian literature and art." ("Talks at the Yenan Forum on Literature and Art") The "literature and art for the whole people" espoused by Liu Shao-ch'i and Chou Yang and the like were actually feudalist, capitalist and revisionist literature and art opposed to the Party and socialism--reactionary literature and art which served their subversion of the dictatorship of the proletariat and restoration of capitalism.

The "four villains" such as Chou Yang, in order to deceive the masses, might sometimes put up the signboard of writing about the workers, peasants and soldiers and staging plays on themes of workers, peasants and soldiers, yet in fact they distorted and uglified the images of workers, peasants and soldiers. Either they slandered the workers, peasants and soldiers as backward elements, slaves or mobs or they put on the lost souls of feudalism, capitalism and revisionism the cloaks of workers, peasants and soldiers and placed them on the theatrical stage of socialism. In Kwangsi, "Third Sister Liu" which they took great pains in producing was a typical example of singing the praises of the laboring people in name and of slandering the laboring people in fact. In other parts of the country, there were also many such poisonous weeds which distorted and uglified the workers, peasants and soldiers--such as worker Cho Hai-sheng in "City Without Nights," poor peasant Yin Hua in "Beauty of the Northern Country," company commander Shih Tung-ken in "Red Sun," etc. These were no literary and art works which served the workers, peasants and soldiers; they were downright literary and art works serving the landlords and the bourgeoisie!

In the acute battle between the two classes and two lines on the literary and art front, Comrade Chiang Ch'ing led the revolutionary literary and art workers to conquer the most guarded and stubborn fortresses ruled by feudalism, capitalism and revisionism--Peking opera, ballet, and symphonic music, and created the revolutionary model plays glittering with the glorious light of Mao Tsetung thought, thus opening up a new era for the development of proletarian literature and art.

Revolutionary model plays have driven those representatives of the exploiting classes and all ghosts and monsters from the stage. This marks the liberation of the workers, peasants and soldiers on the stage, and represents the urgent desire of the workers, peasants and soldiers. These revolutionary model plays passionately mold and sing the praises of the heroic characters of workers, peasants and soldiers armed with Mao Tsetung thought, giving extremely great encouragement and strength to the workers, peasants and soldiers. These revolutionary model plays give full expression to Chairman Mao's correct policy of "making ancient things serve present needs and foreign things serve China" and of "weeding out the old to let the new emerge."

The traditions of Peking opera and such imported classical forms of art as ballet and symphonic music have been transformed and innovated on the basis of the demands of the revolutionary content into art forms loved

by the workers, peasants and soldiers and exploited to serve them. From politics to art, from content to form, and from creative thinking to creative method, these revolutionary model plays have become splendid examples for revolutionary literature and art to serve the workers, peasants and soldiers. They are precious art products which reflect the great era of Mao Tsetung thought and are powerful spiritual weapons for encouraging the Chinese people and the revolutionary people of the world to fight valiantly for the burial of imperialism, revisionism and reaction.

Following the great proletarian cultural revolution, world-shaking changes have occurred in the field of literature and art. However, "the defeated class will still struggle. These people are still around, this class is still around." A small handful of class enemies who are irreconciled to defeat use the reactionary literature and art to put up a stubborn fight. Apart from disguising themselves to continue to peddle the feudalist, bourgeois and revisionist black stuff or using the vulgar, low-taste art forms to distort the revolutionary political content to poison the people, they have also continued to spread the "theory that cultural work is risky" and the "theory of abolition of literature and art." By doing so they vainly attempted to instigate the literary and art workers to leave the so-called "trouble spot" and dreamed of "abolishing" the proletarian literary and art work.

At the same time, some people in the literary and art ranks, because they have not thoroughly transformed their world outlook and because the poisons of the counter-revolutionary revisionist line on literature and art have not been entirely eliminated, have not completely solved for themselves the question of literature and art serving the workers, peasants and soldiers. This finds concentrated expression in such questions as: Should one project the lofty images of heroes from workers, peasants and soldiers with proletarian feelings or should one go back to the old road of "writing about truth" and writing on "middle characters" with one's not properly transformed bourgeois, petty bourgeois sentiments? Should one perform in a revolutionary play and be a revolutionary man or should one bargain for such a role as to give prominence to and show off oneself? Should one work hard to serve the workers, peasants and soldiers or ask the workers, peasants and soldiers to serve oneself? Should one establish what is new in socialism and the proletariat or should one stick to the conventions and cling to the old content and old forms without letting go of them? And should we learn from and help each other, unite and cooperate with each other, and improve together or should we argue with each other and reject each other? All these questions boil down essentially to the question of whether we should serve the workers, peasants and soldiers wholeheartedly or gain personal fame and profit for ourselves. The broad masses of literary and art workers need to engage in arduous struggle and make long-term effort to truly solve the question of orientation for literature and art in the service of workers, peasants and soldiers.

(II)

In his "Talks" Chairman Mao exhorts us in these words: "Our literary and art workers must gradually move their feet over to the side of the workers, peasants and soldiers, to the side of the proletariat,

through the process of going into their very midst and into the thick of practical struggles and through the process of studying Marxism and society. Only in this way can we have a literature and art that are truly for the workers, peasants and soldiers, a truly proletarian literature and art." This great teaching of Chairman Mao's points up the only correct way for revolutionary literary and art workers to serve the workers, peasants and soldiers.

Facts show that literary and art workers can understand the spiritual world of the heroic characters of the proletariat and have the political enthusiasm to project the proletarian heroic images only if they integrate themselves with the workers, peasants and soldiers, conscientiously transform their world outlook, and become revolutionary people. Unless they do, they shall not be able to stage revolutionary plays successfully or to project the heroic images of workers, peasants and soldiers, and even if they do project such images, such images will be "those with the clothes of the laboring people but with the faces of the petty bourgeois intellectuals" ("Talks at the Yenan Forum on Literature and Art"). And the result will inevitably be distortion and uglification of workers, peasants and soldiers.

For a long time Liu Shao-ch'i, Chou Yang and company objected to the study of Mao Tsetung thought by the literary and art workers and opposed their going among the workers, peasants and soldiers. They energetically trumpeted the "theory that literary and art work is special work" in an attempt to make literary and art workers divorce themselves from workers, peasants and soldiers, lock them up in towers, make them kneel at the feet of bourgeois "authorities" and "theatrical lords," learn from "antique" and "foreign products," and get the feel of feudalist, capitalist and revisionist life. And all this is described as the way to "cultivate the artist's style."

Poisoned by these "spiritual opia," many in the literary and art ranks halted on the way of serving the workers, peasants and soldiers and dropped out from the ranks, and some even turned corrupt and disintegrated. The great proletarian cultural revolution crushed Liu Shao-ch'i's counter-revolutionary revisionist line on literature and art and opened up a broad path for the literary and art workers to integrate themselves with the workers, peasants and soldiers. Following Chairman Mao's teachings, the revolutionary literary and art workers have gone to the factories, to the rural villages and to the armed forces to transform their outlook in the three major revolutionary movements, and have achieved distinguished results.

To be able genuinely to integrate with the workers, peasants and soldiers, it is essential to put the creative study and application of Mao Tsetung thought in the first place, to arm oneself with Chairman Mao's great theory of continuing the revolution under the dictatorship of the proletariat, to take the "three constantly read articles" as a daily reminder, and to continue to fight against self-interest and criticize revisionism.

Only thus can we eradicate the poisons of the counter-revolutionary revisionist line on literature and art pushed by Liu Shao-ch'i and the "four villains" including Chou Yang, and resist the corrosion by the decadent bourgeois ideas of all colors and shades. Only thus can we share the common stand, common feelings, and common language with the proletariat and the vast masses of workers, peasants and soldiers, thereby moving our feet over to the side of the workers, peasants and soldiers, to the side of the proletariat and persevering in the direction of serving the workers, peasants and soldiers.

To be able truly to integrate with the workers, peasants and soldiers, it is imperative to lay down one's airs, modestly take the workers, peasants and soldiers as one's teachers, honestly be their pupil, and earnestly learn from them. The workers, peasants and soldiers are the masters of our country. They have an infinite love for Chairman Mao. They study Mao Tsetung thought with good results. Having a firm proletarian stand, they have a high level of consciousness of the class struggle and the struggle between the two lines, and have rich experience in the three major revolutionary struggles. They are the natural and the best teachers for the literary and art workers. Literary and art workers must accept re-education from the workers, peasants and soldiers, practice Chairman Mao's teaching that "one can be a teacher of the masses only after one has become a student of the masses," thoroughly transform their feelings and thoughts, and take up the militant task of using literature and art as the weapon to unite and educate the people while attacking and destroying the enemy. ("Talks at the Yenan Forum on Literature and Art")

To be able truly to integrate with the workers, peasants and soldiers, we must completely settle the question of relationship between an individual and the masses, discard the so-called "style of artist," serve the workers, peasants and soldiers wholeheartedly, and be "an ox" for the masses of the people. We must live, fight, and study with the workers, peasants and soldiers, breathing the same air and sharing the same fate with them. We must love what they love and hate what they hate. If we regard ourselves as being superior, then even if we live among the masses, we cannot basically change our thoughts and feelings, nor can we gain any results from the transformation of our world outlook.

To be truly able to integrate with the workers, peasants and soldiers, we "must make up our minds to undergo prolonged, even painful, tempering." ("Talks at the Yenan Forum on Literature and Art") Now, there are still some literary and art workers who are afraid of hardship, being reluctant to go among the masses of workers, peasants and soldiers. Although some have gone down to the lower level, their hearts have not gone down. Some waver and lose heart before difficulties, flinch and dare not go forward. These are precisely manifestations of the wavering and lack of revolutionary thoroughness on the part of the intellectuals, and are exposure of the bourgeois "self-interest." Literary and art workers should, in the course of actual struggle, learn from the revolutionary heroism and revolutionary optimism of the workers, peasants and soldiers who are afraid of neither hardship nor death and who are interested in neither fame nor profit. They should gradually establish the proletarian world outlook of serving the people wholeheartedly.

(III)

Chairman Mao in his "Talks" points out: "Since our literature and art are basically for the workers, peasants and soldiers, what is meant by popularization is popularization among the workers, peasants and soldiers; and what is meant by elevation also is elevation among the workers, peasants and soldiers." To popularize literature and art and improve their standard among the workers, peasants and soldiers is a basic policy that must be followed by literary and art workers in serving the workers, peasants and soldiers. The proletarian literature and art can prosper and develop and truly serve the workers, peasants and soldiers only when they are continuously popularized and elevated in the midst of the struggle of the workers, peasants and soldiers and in accordance with their needs and capability to accept what is offered to them. Mao Tsetung thought is the soul of the proletarian revolution. Popularization among the workers, peasants and soldiers can only be popularization under the guidance of Mao Tsetung thought, and elevation among the workers, peasants and soldiers also can only be elevation under the guidance of Mao Tsetung thought. The popularization of revolutionary literature and art actually means cleaning out all old feudalist, capitalist and revisionist literature and art from every corner, so that Mao Tsetung thought will solidly occupy the literary and art position and overall dictatorship of the proletariat will be exercised in the realm of literature and art. Hence, it is necessary to put popularization in the first position. At the same time, with the revolution developing and the people forging ahead, literary and art workers are required to make a success of the work of elevation on the basis of popularization in order to satisfy the needs of the workers, peasants and soldiers.

The creation of revolutionary model plays adheres persistently to the policy of integrating popularization with elevation. The revolutionary model plays have projected the brilliant images of the heroic characters of workers, peasants and soldiers, given expression to the thoughts and sentiments of the workers, peasants and soldiers, and voiced their aspirations. They are not only works of popularization "needed and easily accepted by the workers, peasants and soldiers," but are also precious works of elevation" along the "line of advance by the workers, peasants and soldiers" and along the "line of advance by the proletariat." ("Talks at the Yenan Forum on Literature and Art") Revolutionary literary and art workers should regard the study, the propagation and defense of revolutionary model plays as their noble duty, and with a very serious attitude and high sense of political responsibility, rehearse and transplant revolutionary model plays for the workers, peasants and soldiers. The popularization of revolutionary model plays also guides the elevation of literature and art. We should take the revolutionary model plays as the example and do a serious and satisfactory job of struggle-criticism-transformation on the literary and art front.

Under the guidance of Chairman Mao's proletarian revolutionary line on literature and art and under the influence of the revolutionary model plays, a proletarian revolutionary movement in literature and art is

now going forward. This is a great popularization movement which will further liberate literature and art from the hands of a small number of "specialists." The broad masses of literary and art workers must act on Chairman Mao's great teaching that "we should maintain close ties with the comrades who are doing the work of popularizing literature and art among the masses. While helping and guiding them on the one hand, we should, on the other, learn from them, using the nutrients which they absorbed from the masses to reinforce and enrich ourselves." They must have no hesitation in plunging into the torrents of this proletarian revolution in literature and art, integrate themselves properly with the workers, peasants and soldiers, strive to make a success of the work of popularization and elevation, and render better service to workers, peasants and soldiers.

This proletarian revolution in literature and art is coupled with the struggle between the two classes and two lines. The broad masses of workers, peasants and soldiers applaud this revolution and actively throw themselves into it. Some people, however, stand at the back of this movement, gesticulating with their hands and making all sorts of comments, saying that the popular literature and art are "rice cooked in a hurry--and not tasty" and "short-lived opera." This is wrong. It is an indication of the fact that the poisons of the black line on literature and art have not been eradicated completely. A small handful of class enemies who are irreconciled to their defeat are trying to sabotage this movement by various means. They either put up the banner of "popular literature and art" and organize black troupes to perform everywhere or penetrate into spare-time literary and art groups to carry out sabotage, or distort, uglify and undermine the revolutionary model plays in the name of "performing revolutionary model plays," or peddle feudalist, capitalist and revisionist black stuff in the name of "representing the workers, peasants and soldiers." We must deal heavy blows at and resolutely ban such destructive activities of the class enemies.

Any service rendered the workers, peasants and soldiers by literature and art must be shown through specific literary and art works and artistic images. For this reason, the key lies with creations. Revolutionary literary and art workers must study the valuable experience provided by the revolutionary model plays, study the popular literature and art, learn to apply the creative method of combining revolutionary realism and revolutionary romanticism as promoted by Chairman Mao, passionately project heroic images of workers, peasants and soldiers shining with the glorious light of Mao Tsetung thought, and strive to create all types of literary and art works which are guided by Mao Tsetung thought, serve the workers, peasants and soldiers, and achieve identity of political nature and authentic nature, and unity of revolutionary nature and artistic nature, to create fine works worthy of our great country, great Party, great people and great army.

For literature and art to serve the workers, peasants and soldiers, it is necessary for literary and art workers to have a revolutionized style of work. For the sake of socialist revolution and socialist construction, the masses of workers, peasants and soldiers are day and night battling on the frontline of the three major revolutions. Revolutionary literary and art workers must carry forward with the revolutionary spirit of enduring

hardship and the revolutionized and militant style of work. They must persist in "one-big and three-small," namely, they must persist in the big direction of serving the workers, peasants and soldiers and using such flexible forms as small teams, small stages and small programs to deliver revolutionary literature and art directly to the fields, to the workshops, to the army companies, and to the "homes" of workers, peasants and soldiers.

Chairman Mao in his "Talks" points out most profoundly: "Things which truly belong to the masses of the people must now be under the leadership of the proletariat. Things under the leadership of the bourgeoisie cannot belong to the people." To place literary and art work under the leadership of the Party is a basic question of thoroughly implementing the policy of having literature and art serve the workers, peasants and soldiers. In the past Liu Shao-ch'i, Chou Yang and company, hoisting the reactionary banner of "freedom of creation," frantically opposed the leadership of the Party and turned the entire literary and art circles into an "impregnable and watertight" independent kingdom. We should bear in mind this historical lesson and in the course of struggle-criticism-transformation, seriously do a good job of cleaning out class ranks and of Party consolidation and building on the literary and art front, so as to make Mao Tsetung thought strike deep roots in the literary and art sphere, guarantee the overall implementation of Chairman Mao's revolutionary line and the Party's policies and principles, and truly place the leadership on the literary and art front in the hands of the proletariat.

Let us forever hold high the great red banner of Mao Tsetung thought, follow our great leader Chairman Mao closely, forever advance in the direction of having literature and art serve the workers, peasants and soldiers, and march ahead courageously for developing and promoting proletarian literature and art, consolidating and strengthening the proletarian dictatorship, and continuing the revolution!

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# The Red Army Led by Chairman Mao Is Made Up of Heroes

## -- Criticizing and repudiating the anti-communist historical play The End of Shih Ta-k'ai

by

Chung An (鍾岸)

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The so-called "progressive" writer Ch'en Pai-ch'en (陳白尘) extolled by the "Four Fellows"--Chou Yang, Hsia Yen, T'ien Han and Yang Han-sheng--was a capable lieutenant attached to Lu Ting-i's "palace of demons" who created on a large scale counter-revolutionary public opinion for renegade, hidden traitor and scab Liu Shao-ch'i to subvert the proletarian dictatorship. As early as the 1930's, this man was a loyal lackey fed by the Kuomintang and had performed a good deal of counter-revolutionary activities. In 1935, as the heroic Workers and Peasants' Red Army made its triumphant thrust toward Szechwan, Ch'en Pai-ch'en most viciously concocted the anti-communist historical play The End of Shih Tai-k'ai (hereinafter called The End, for short) to chime in with the Kuomintang's counter-revolutionary military "encirclement and suppression." He dreamed that, like the complete annihilation of the army under Shih Ta-k'ai of the T'ai-p'ing T'ien-kuo at the Tatu River, the Workers and Peasants' Red Army was heading toward its "end". This was an iron-clad evidence of his counter-revolutionary activities.

From the 1930's to the 1960's, the "Four Fellows" all along regarded such form of art as historical play as a means for conducting counter-revolutionary activities. They especially chose the subject matter of the peasants' revolutionary movement for the purpose of "taking the great banner as the tiger's skin," disguising themselves as revolutionaries, and peddling their contrabands. The history of the revolutionary movement of the T'ai-p'ing T'ien-kuo was often used by them to distort and fabricate things. They seized hold of a superficial phenomenon, gave free scope to the subject matter, wrote all sorts of reactionary literary and art works, and employed the tactics of "using the past to satirize the present" and "pointing at one thing to abuse another" to carry out criminal activities against communism and the people.

For a time, Ch'en Pai-ch'en and his chieftain Yang Han-sheng, through division of labor and responsibility, worked in close coordination, one writing about Shih Ta-k'ai and the other writing about Li Hsiu-ch'eng. After casting forth The End in November 1935, Ch'en Pai-ch'en also concocted in April 1937 T'ai-p'ing T'ien-kuo (Chint'ien Village), and in August the same year, Yang Han-sheng cast forth The Death of Li Hsiu-ch'eng. After the South Anhwei incident, Yang Han-sheng in September 1941 pushed up the Spring and Autumn Annals of T'ai-p'ing T'ien-kuo, and following this, Ch'en Pai-ch'en cast forth in November 1942 The Tatu River (renamed Shih Ta-k'ai for the stage). Wei Ju-hui (魏如晦, i.e., Ah Ying 阿英) also cast forth in April 1941 Hung Hsüan-chiao and a film was also shot with it. These plays were published a number of times throughout the country before liberation, and were

staged a number of times in Wuhan, Chungking, Sian, Kweilin, Kunming, Nanking and Shanghai under the rule of the Kuomintang and Chiang Kai-shek. After the liberation of the whole country, T'ai-p'ing T'ien-kuo (Chint'ien Village), The Death of Li Hsiu-ch'eng and Spring and Autumn Annals of T'ao-p'ing T'ien-kuo were revised and published again in the form of collected works, and the last two plays were staged respectively in 1955 and 1963.

Simultaneously with this, some people also published and staged at different times Loyal Prince Li Hsiu-cheng, Subjugation of Demons by the Loyal Prince, The Wrath of T'ai-p'ing T'ien-kuo, The Storm at the Heavenly Capital, The Upheaval of T'ai-p'ing T'ien-kuo, The Eternal Loyalty, and other plays either under the instigation of Yang Han-sheng and Ch'en Pai-ch'en, or with their anti-communist historical plays as the blueprint. The "Four Fellows" and their confederates either made statements or published commentaries to publicize and extol them. These historical plays distorted and uglified the history of the T'ai-p'ing T'ien-kuo revolution, obliterated the fact that the peasant uprising was the motive force that drove history forward, eulogized the hangmen who suppressed the peasants' revolutionary movement and the renegades who betrayed the revolutionary interests of the peasants, and attacked by insinuation the Chinese Communist Party and the revolutionary struggle led by it. They were all in the service of imperialism and the Kuomintang reactionaries. The End was a representative work among them.

At present, Liu Shao-ch'i and his agents--the "Four Fellows"--in literary and art circles, like their masters US imperialism, social-imperialism and their lackeys the Kuomintang reactionaries, have come to their "end" in the stormy great proletarian cultural revolution. However, the profusion of poison they have spread has yet to be liquidated. The men of letters in the employ of social-imperialism are still making successive attempts to recall the ghosts of the "Four Fellows" of the "1930's" and they even extol their poisonous weeds as "the most progressive of the time." It is imperative for us to take The End as an example and see how very reactionary are the anti-communist literature and art that are being advertized as so-called "most progressive of the time."

## "The Red Army Is Made Up of Heroes"

The great leader Chairman Mao taught: "Without a people's army the people have nothing." ("On Coalition Government") Under the wise leadership of the great leader Chairman Mao and the Chinese Communist Party, the Workers and Peasants' Red Army, that is the present-day Chinese People's Liberation Army, consistently braved hard and bitter struggles and made heroic sacrifices in the past few decades, and performed great deeds of merit for the revolutionary cause of the proletariat.

After Japanese imperialism seized the three Northeastern provinces of China, it extended its clutches toward North China in a vain attempt to swallow up the whole of China. At this critical juncture, the life or death, the survival or destruction of the nation was at stake. The Chinese Communist Party led by Chairman Mao and the people of the whole country put forward again and again the demand for cessation of civil war and unified resistance against Japan. Ignoring the interests of the nation, Chiang Kai-shek of the Kuomintang

obstinately clung to his dictatorial rule, national betrayal and counter-revolutionary civil war. He clamored that "the country must first be pacified before foreign invasion can be stemmed." He made one concession after another to the Japanese aggressors, practiced the principle of non-resistance, but amassed large forces to carry out on a large scale counter-revolutionary military "encirclement and suppression" campaigns against the revolutionary bases. For the sake of preserving its revolutionary forces and going to the north to offer resistance to Japan, the Chinese Communist Party led the Workers and Peasants' Red Army to stage the heroic Long March.

During the Long March, the Party Central Committee convened the Tsunyi Conference of great significance to the history of the Party, thus announcing the end of the leadership of Wang Ming's opportunist line and establishing the correct leadership of the great leader Chairman Mao in the whole Party and the Central Committee. Chairman Mao guided the boat of Chinese revolution to take the correct navigation route, brave the winds and waves and irresistibly sail toward victory. The heroic Workers and Peasants' Red Army shattered the encirclement, pursuit, blockade and interception by a huge force of several hundred thousand Chiang bandits, overcame all the inconceivable difficulties and dangers, and finally made a complete success of the great strategic transfer of the Red revolutionary base. The world-famous Long March thus ended with victory to us and the failure of the enemy.

Chairman Mao pointed out: "The Long March is the first of its kind in the annals of history, a manifesto, a propaganda force, a seeding-machine. Since P'an Ku divided the heavens from the earth and the Three Sovereigns and Five Emperors reigned, has history ever witnessed a long march such as ours? For twelve months we were under daily reconnaissance and bombing from the skies by scores of planes, while on land we were encircled and pursued, obstructed and intercepted by a huge force of several hundred thousand men, and we encountered untold difficulties and dangers on the way; yet by using our two legs we swept across a distance of more than 20 thousand li through the length and breadth of eleven provinces. Let us ask, has history ever known a long march equal to ours? No, never." ("On Tactics Against Japanese Imperialism") This was a miracle of no equal in the world performed by the Chinese Workers and Peasants' Red Army under the command of the great supreme commander Chairman Mao, and it will forever shine in the illustrious historical records of the proletarian revolution.

The attitude taken toward such a great revolutionary undertaking as the Long March--to support or oppose it, to eulogize or attack it--was a touch-stone for distinguishing the proletariat from the bourgeoisie, the revolutionaries from the counter-revolutionaries. The revolutionary people of the whole country and the whole world watched with concern the Workers and Peasants' Red Army and sincerely prayed for the success of the Long March. Lu Hsün, the greatest and most heroic standard bearer of the cultural new army warmly eulogized the Long March of the Workers and Peasants' Red Army. In a cable to the CCP Central Committee he said: "The hope of China and mankind rests with you." This sentence fully expressed the warm love of the Chinese people and the laboring people all over the world for the Chinese Communist Party and the Workers and Peasants' Red Army. But imperialism, the Kuomintang reactionaries and their running dogs trembled with fear and bitterly hated the Long March of

the Red Army, and they did their utmost to smother, disparage and smear it. The End concocted by Ch'en Pai-ch'en directly met the counter-revolutionary need of the Kuomintang and Chiang Kai-shek and served as the guide to the tiger.

The experience of the class struggle tells us that all reactionaries, due to their counter-revolutionary need, often seize hold of fragments or certain superficial phenomena of history, give free scope to the subject matter, and attack or distort the essence of a thing. Ch'en Pai-ch'en is such a counter-revolutionary. The revolutionary movement of the T'ai-p'ing T'ien-kuo that erupted in the fifties of the 19th century was a great anti-imperialist, anti-feudal peasants' revolutionary war in the Chinese history of the past hundred years that struck heavy blows at the feudal rule of the Manchu Dynasty and the imperialist forces of aggression. In this revolutionary struggle that advanced in powerful waves, there emerged a number of revolutionary leaders of the peasants and heroes such as Hung Hsiu-ch'uan, Ch'en Yü-ch'eng, etc. They dared to be at enmity with and to despise the foreign aggressors and the feudal rulers at home, and they created numerous heroic deeds that moved people to songs and tears. In 1935, the national contradictions and the class contradictions at home were most acute, and the Workers and Peasants' Red Army was braving hard and bitter struggles and advancing heroically in the Long March. Instead of eulogizing the revolutionary movement and the heroic deeds of the T'ai-p'ing T'ien-kuo, Ch'en Pai-ch'en arbitrarily chose Shih Ta-k'ai, the landlord element who sneaked into the revolutionary ranks of T'ai-p'ing T'ien-kuo and the ignominious renegade who finally capitulated to the enemy. He also arbitrarily "cut away the beginning and the end and wrote about a period extending from the departure of Shih Ta-k'ai from the capital to the complete annihilation of his army," (Note 1) thus giving special prominence to "the end" of Shih Ta-k'ai. What was he driving at?

Looking over the anti-communist clamors of the Kuomintang and Chiang Kai-shek at the time, the answer was not difficult to find.

It was on the eve of the concoction of The End by Ch'en Pai-ch'en that the Red Army passed through Szechwan, and bandit Chiang Kai-shek did everything possible to sling mud and spread rumors. He made frenzied clamor again and again. On December 10, 1934, bandit Chiang made a speech against communism and the people and he frenziedly howled: "The bandits fleeing westward will never be able to gain a foothold in Szechwan and Kweichow, and almost without exception, the end of all notorious bandits of past ages began with their sneaking into Szechwan and Kweichow." (Note 2) On May 15, 1935, bandit Chiang sent a cable from Kunming to Yang Sen "appointing him as commander of the defense forces along Tatu River" and "urging him to emulate Lo Ping-chang, Szechwan Governor of the Manchu Dynasty who captured Shih Ta-k'ai alive." (Note 3) On June 1, 1935, bandit Chiang addressed "an open letter to the gentry of Szechwan" maliciously slandering the Workers and Peasants' Red Army and expressing his vain attempt to "annihilate" the great people's army. He also frenziedly cried: "In the past even the huge force of more than 100,000 men led by Shih Ta-k'ai foundered in the hands of the people of Szechwan. The red bandits of today are less favorably placed compared with Shih." (Note 4) On June 14, 1935, bandit Chiang sent out his "letter advising the people of Szechwan, Sikang, Shensi, Kansu, Ninghsia and Tsinghai to help

suppress the red bandits," attacking and smearing the Workers and Peasants' Red Army of having come to "the end of ultimate collapse" (Note 5)

This leading hangman Chiang Kai-shek was ferocious in the extreme. He hysterically talked about "Shih Ta-k'ai" and "the end" right and left, and dreamt that the Red Army would be another Shih Ta-k'ai. Didn't these anti-communist clamors of Chiang Kai-shek's shed light on the intention of The End concocted by Ch'en Pai-ch'en? Chiang Kai-shek named the subject, and Ch'en Pai-ch'en wrote the play according to his instruction. This was the origin of The End! This could truly be called "a medium for communication with each other!" What was this "medium"? It was the bitter hatred of all counter-revolutionaries against the Red Army.

The crux of The End was "the end." Ch'en Pai-ch'en played up "the end." The play was named "the end," the material used signified "the end," and the development of the plot concluded with "the end." Furthermore, the atmosphere of "the end" enveloped the whole play. He took a good deal of pain to thread the themic thought of the whole play with Shih Ta-k'ai's two lines: "This is the end and what else can I say? Where shall I go?" and to play up pessimism and defeatism. As soon as Shih Ta-k'ai appeared, he showed his "depressed mood" and "distress" by humming the lines: "This is the end and what else can I say? Where shall I go?" This scene of the impasse presaged his gradual approach to "the end." In Act III, Ch'en Pai-ch'en even used low-keyed, gloomy utterances to delineate the defeat of Shih Ta-k'ai. The man in the play, pessimistic and disappointed, ventilated his endless grievances, saying: "How many men we have lost in the past four years!" "Vexed, Commander Ch'en ran away. General Yü was murdered, much to our regrets. General Chu also died in action. Oh, and there were Commander Chang and Commander Yü--these two men without conscience have gone over to the Manchu camp!" "Fleeing east and west, we have covered five or six provinces and have suffered heavy losses. Up to now, there are but ten to twenty thousand men left in an army 200,000 strong." In Act IV--the last act--Ch'en Pai-ch'en described how the T'ai-p'ing army was encircled. With the enemies on all sides and in the predicament of "the end," the men complained of hunger and cold and there were murmurs of discontent and against fate. One said: "We have nothing to eat and not even time to sleep. This kind of life is really inhuman!" Another said: "Let us feed on mulberry leaves and horse meat." "We are encircled on all sides and in no time we will be captured alive!" Shih Ta-k'ai shrieked in desperation: "We have no where to go! It is finished!" The whole play ended with the light fading away and Shih Ta-k'ai humming: "This is the end and what else can I say? Where shall I go?" Ending the play with the shriek "Where shall I go?", Ch'en Pai-ch'en was truly most thorough with his describing and playing us the scene of disastrous defeat and the approach of "the end" for Shih Ta-k'ai.

Ch'en Pai-ch'en did not hesitate to distort the history of the peasants' revolutionary movement of the T'ai-p'ing T'ien-kuo, to uglify the images of the revolutionary fighters of the T'ai-p'ing Army and to make unbridled effort in playing up the impasse and predicament of Shih Ta-k'ai. His malicious intention was to attack by insinuation the great Workers and Peasants' Red Army. Let us examine his own confession. Ch'en Pai-ch'en once frankly admitted that in concocting The End, he intended to "stuff things of the contemporary era

into the physical body of history" (Note 6) "in an attempt to 'give free scope to the subject' and 'point at one thing and abuse another' and to draw some 'sarcastic parables' for people living in reality....Consequently, the writing and staging of historical plays should be viewed as a strategy or tactic in the present drama movement." (Note 7) As his works showed, this really was so. The End sought precisely to "stuff the physical body of history" with Chiang Kai-chek's anti-communist clamors for the stage, to "point at one thing and abuse another" and to curse the Long March of the Red Army with the end of Shih Ta-k'ai, in a vain attempt to undermine the confidence of people living in reality,--in other words, the workers, peasants and the laboring masses--in the inevitable victory of the Red Army and to disintegrate the fighting spirit of the revolutionary people. As such "a strategy" or "tactic," The End was a poisoned arrow shot at the Chinese Communist Party and the Workers and Peasants' Red Army under its leadership.

However, the pipe-dream of turning the Workers and Peasants' Red Army into Shih Ta-k'ai II was nothing more than the counter-revolutionary feverish and idealistic fantasy of Chiang Kai-shek and his pawn Ch'en Pai-ch'en. The reactionary troops of the Manchu Dynasty brought about the complete annihilation of Shih Ta-k'ai's army at the strategic Tatu River, but the Kuomintang reactionaries were unable to do anything to obstruct the forced crossing of the Tatu River by the Red Army led by Chairman Mao. On the contrary, the Red Army crossed one "natural barrier" after another, and its feats of arms revealed its heroic struggle and invincibility. "The Red Army fears not the trials of a distant march; to them a thousand mountains, ten thousand rivers are nothing." Chairman Mao's magnificent poem has summed up the historical facts of numerous heroes. What do these historical facts show? They show that the issue of a war is decided not by the topography nor by arms and equipment, but by men and politics. Chiang Kai-shek, Ch'en Pai-ch'en and their like, and imperialism, social-imperialism and all reactionaries of today would never understand or dare to look in the face of this truth.

Commenting on the peasant uprisings and peasant wars in the feudal society of China, the great leader Chairman Mao fully affirmed their historical achievements and pointed out that they "constituted the real motive force of historical development, for each of the major peasant uprisings and wars dealt a blow to the feudal regime of the time, and hence more or less furthered the growth of the social productive forces." At the same time, he also pointed out: "However, since neither new productive forces, nor new relations of production, nor new class forces, nor any advanced political party existed in those days, the peasant uprisings and wars did not have correct leadership such as the proletariat and the Communist Party provide today; every peasant revolution failed, and the peasantry was invariably used by the landlords and the nobility, either during or after the revolution, as a lever for bringing about dynastic change." ("The Chinese Revolution and the Chinese Communist Party")

The T'ai-p'ing T'ien-kuo peasant revolution naturally also could not shun such limitations of history. Landlord element Shih Ta-k'ai's betrayal of and break with the T'ai-p'ing T'ien-kuo was directly responsible for the defeat of the part of the T'ai-p'ing army that was led by him and had gone into Szechwan by itself, but in the final analysis, the most fundamental cause was that, as

was pointed out by Chairman Mao, it did not have "the correct leadership of the proletariat and the Communist Party."

On the other hand, the Workers and Peasants' Red Army was built and led by the great leader Chairman Mao and the Chinese Communist Party themselves, and was a new-type army armed with invincible Mao Tsetung thought. This army was reinforced with Chairman Mao's correct political line and military line and with strong political work, and all its commanders and fighters had a high degree of proletarian consciousness and conscious of revolutionary discipline. This army possessed the spirit of revolutionary heroism, "fearing neither hardship nor death." It was "determined to vanquish all enemies and never to yield," "to stand firmly with the Chinese people and serve them wholeheartedly." ("On Coalition Government") Consequently it was sincerely loved, respected and supported by the masses of the people. Confronted by such a heroic people's army of no equal in the world, it certainly could be nothing else but a pipe-dream that Chiang Kai-shek, Ch'en Pai-ch'en, etc. should dream that the history of the complete annihilation of Shih Ta-k'ai's army in the sixties of the 19th century would repeat itself in the thirties of the 20th century! The laws governing the development of history always run counter to the wishes of the reactionaries. The great victory of the Long March "announces to the whole world that the Red Army is made up of heroes and manly fellows, while the imperialists and their lackeys Chiang Kai-shek etc. are completely useless." ("On Tactics Against Japanese Imperialism")

## "Political Power Grows Out of the Barrel of a Gun"

The great leader Chairman Mao taught us: "The seizure of power by armed force, the settlement of the issue by war, is the central task and the highest form of revolution. This Marxist-Leninist principle of revolution holds good universally, for China and for all other countries." ("Problems of War and Strategy") In his The End Ch'en Pai-ch'en advertized from beginning to end the hypocritical benevolence and justice of the exploiting classes and was opposed to Chairman Mao's Marxist-Leninist principle of revolution concerning armed seizure of political power.

Ch'en Pai-ch'en fabricated episodes to give repeated publicity to "benevolence and justice." In the play Shih Ta-k'ai said: "I have left the Heavenly Kingdom this time because I refuse to kill people like the Heavenly King and other people! They think that only by resorting to killing can they take over the Manchu rule. They do not know that the people have suffered endless disasters without their winning over the country!" He also eulogized Shih Ta-k'ai through his generals as "having the support of the people because he is benevolent to the people and kind to creatures" and as "a man of benevolence and justice." He specially fabricated the episode of Han Pao-ying who was hostile to the T'ai-p'ing Army and wanted to kill Shih Ta-k'ai but was impressed by the "benevolence and justice" of the latter and treated him as his father, and the episode of Ma Te-liang who joined the T'ai-p'ing Army because he was impressed by Shih's "benevolence and justice" in order to bring out the influence of "benevolence and justice."

What was especially vicious was that in the play the writer slandered and attacked Hung Hsiu-ch'uan of fatuity, of "hoodwinking the ignorant people"

and of "slaughtering numerous innocent people." Ch'en Pai-ch'en also fabricated the episode of Shih Ta-k'ai holding peace talks with Tseng Kuo-fan, of his praising Tseng Kuo-fan who was a leading hangman in the suppression of the peasants' revolution as a "man of virtue" and of his dream to join forces with Tseng Kuo-fan "to set up another state of the Chinese people." Ch'en Pai-ch'en even arranged that although Shih Ta-k'ai was encircled on all sides, yet he still preached "the use of benevolence and justice to cope with the war", made every effort to oppose "charging into and breaking through" the ring of encirclement, talked of "using benevolence and justice to overcome the enemy by persuasion" and said: "As things stand now, can I still lead my brothers to certain death?--I can't." Ch'en Pai-ch'en juggled black and white and praised the despicable action of waiting for death with tied hands and laying down arms to surrender as a "benevolent and just" action indicating his care for the lives of the men under him. In this connection, "benevolence and justice" also became the renegade's figleaf.

Although Ch'en Pai-ch'en also arranged some personalities who disagreed with Shih Ta-k'ai's "benevolence and justice," yet this was but a deceptive method. In some scenes, Secretary of State Liu, Han Pao-ying and others argued with Shih Ta-k'ai, but in the end, they still followed his lead, had faith in him and risked their lives for him. They said: "I have but faith in Your Royal Highness (Shih Ta-k'ai) all my life." "As your son I am red-hearted....I am quite willing to lay down my life for you, Father." Was this not for the purpose of bringing out with greater vigor how people were impressed by the personality of Shih Ta-k'ai who had but "benevolence and justice" in mind? By adopting the tactic of moving in a circle, Ch'en Pai-ch'en fabricated some conflict of contradiction that gave greater prominence to "benevolence and justice." This kind of tactic was even more treacherous and vicious.

Ch'en Pai-ch'en distorted the history of the T'ai-p'ing T'ien-kuo revolution, fabricated episodes and scenes, maliciously attacked the peasants' revolutionary war as "non-benevolent and unjust," and directed the spearhead at the revolutionary movement of the T'ai-p'ing T'ien-kuo with Hung Hsiu-ch'uan as the leader. All this was for the purpose of giving greater prominence to "benevolence and justice." What then was Ch'en Pai-ch'en's intention in advertizing with so much vigor "benevolence and justice"? The running dog was barking in sympathy with his master. A look at some counter-revolutionary tricks played by the Kuomintang and Chiang Kai-shek at the time will make things clear.

Like imperialism, social-imperialism and all reactionaries in history, the Kuomintang and Chiang Kai-shek played the so-called two tactics of counter-revolution--"the way of might" and "the way of right." As was pointed out by Lenin, "All oppressor classes, for the sake of upholding their own rule, have the need of two kinds of social functions, one being the functions of the hangman, the other the functions of the pastor." (Collected Works of Lenin, Chinese edition, Vol. XXI, p. 208) Simultaneously with carrying out the most ruthless and barbarous counter-revolutionary military "encirclement and suppression" campaigns against the Workers and Peasants' Red Army, Chiang Kai-shek advertized the "virtues and culture" of the feudal class, violently barked that "the Three People's Principles centered on 'benevolence' should be used to

overthrow the heresy of the communist bandits based on non-benevolence", and talked nonsense saying that "suppressing the bandits means the exercise of benevolence." (Note 8) He also energetically pushed his notorious "new life movement," advertized "loyalty, filial piety, benevolence, love, faith, justice and peace," and talked nonsense saying that people with the sense of "propriety, morality, modesty and shame" would "rather die of starvation than to join the bandits, and those who were bandits in the past also would be influenced into selling their swords to buy oxen." (Note 9) What was Chiang Kai-shek's "new life movement"? He voluntarily confessed that its "ultimate object" was to subject "the people of the whole country" to the "thoroughgoing" exercise of fascist rule (Note 10), and to make the oppressed classes give up struggle and resistance and forbear lethargically the wanton practice of enslavement, exploitation and massacre by the big landlords and the big bourgeoisie. It was precisely for the purpose of serving this wicked counter-revolutionary objective of Chiang Kai-shek's that Ch'en Pai-ch'en advertized "benevolence and justice" in The End.

For the sake of obliterating and covering up the class contradictions that became more acute every day, all exploiting classes in history always used this hypocritical mask of "benevolence and justice" to hoodwink and deceive the laboring people. The advocacy of "benevolence and justice" to stop the people from rising in revolution was not created by Chiang Kai-shek and Ch'en Pai-ch'en, and the earliest advocate was none other than Confucius, the spokesman of the slave-owner class on the decline. "Fraternity" and "peace" which the spokesmen of capitalism and modern revisionism also advocate and the doctrines of Confucius and Mencius which renegade, hidden traitor and scab Liu Shao-ch'i also vociferously advertized are all one and the same kind of stuff. What is called "benevolence and justice" is in essence a veil used to cover up the ferocious features of the exploiting classes, a rope for tying down hand and foot the laboring people offering resistance. Consequently, it was regarded as the highest treasure by the reactionary rulers and their lackeys of all ages. At a time the iron hoofs of the Japanese aggressors penetrated deeper and deeper into our territory, and the Kuomintang reactionaries were subjecting the revolutionary struggle led by Chairman Mao and the Communist Party to ruthless counter-revolutionary military and cultural "encirclement and suppression," it was for the purpose of moving in step with Chiang Kai-shek to fool and benumb the revolutionary people, oppose the armed struggle led by the Chinese Communist Party and uphold the fascist rule of the big landlords, big compradors and big bourgeoisie represented by Chiang Kai-shek that Ch'en Pai-ch'en made every effort to advertize "benevolence and justice."

The "benevolence and justice" advertized by Ch'en Pai-ch'en is out-and-out capitulationism that treats the enemy as a friend and the bandit as one's father.

Where there are oppression and exploitation, there are revolution and resistance. For the purpose of upholding their reactionary rule, the Kuomintang reactionaries built an enormous setup of counter-revolutionary troops and police, and frenziedly suppressed the revolutionary struggle of the people. Under the circumstance that the people were slaughtered by the Kuomintang and Chiang Kai-shek every hour, wasn't the advocacy of "using

benevolence and justice to cope with the war" equal to calling on the people to stretch out their necks for Chiang Kai-shek to chop off their heads? In ancient and modern times, in China and other countries, from the reactionary rulers of past ages to US imperialism, social-imperialism and all reactionaries of the contemporary era, there have been countless cases involving the wanton killing of the laboring people, but can we find in all history an example of the oppressed classes and people winning victory through "using benevolence and justice to cope with war" in any country or dynasty? No, not a single one.

History tells us that in order to win emancipation and liberation, the oppressed and exploited people must take up arms to carry out armed struggle and oppose counter-revolutionary wars with revolutionary wars. Revolutionary war "is the highest and unsurpassed honorable undertaking for the salvation of mankind and China, the bridge for switching the history of the whole world to a new era." ("Problems of Strategy in China's Revolutionary War") Supporting or opposing the revolutionary war is the basic hallmark for distinguishing the genuine revolutionaries from the pseudo-revolutionaries, the revolutionaries from the counter-revolutionaries.

During the period of the First Revolutionary Civil War, liquidationist Ch'en Tu-hsiu was opposed to the workers and peasants building their own armed forces and seizing political power through armed struggle, and renegade, hidden traitor and scab Liu Shao-ch'i served as the running dog of imperialism and the Kuomintang and betrayed the workers' armed forces. Consequently, when the Kuomintang reactionaries engineered the counter-revolutionary coup, the Communist Party was not in a position to offer the least resistance and the heroic Great Revolution was interred by the hands of these renegades and scabs. The great leader Chairman Mao himself ignited the raging fire of opposing armed counter-revolution with armed revolution. He personally founded and built the Workers and Peasants' Red Army of China and the revolutionary bases, led the people's armed forces to wage a people's war and adopted the strategy of encircling the cities with the countryside and finally taking over the cities, thus bringing victory to the Chinese revolution. Chairman Mao summed up the experience bought with the blood of the Chinese people in protracted struggle saying: "without armed struggle neither the proletariat, nor the people, nor the Communist Party would have any standing." ("Introducing The Communist")

It was just a waste of efforts for Ch'en Pai-ch'en and his like to rattle about "benevolence and justice" and to oppose the revolutionary war, because the revolutionary people would never be fooled by them. Lenin aptly said: "Let the hypocritical and emotional bourgeoisie entertain the illusion of disarmament. So long as there are still the oppressed and the exploited in the world, we must strive not to disarm ourselves but to arm the whole people." (Collected Works of Lenin, Chinese edition, Vol. X, p. 36)

The great truth of "political power grows out of the barrel of a gun" ("Problems of War and Strategy") is being grasped by an ever broader section of the oppressed people and oppressed nations with each passing day, and has shed light on the road to victory for the revolutionary struggle of the world proletariat and the people of all countries. US imperialism and social-imperialism collude as they contend with each other in a vain attempt to

redivide the world. They are desparately opposed to the waging of revolutionary war by the people of all countries, but where there is the practice of armed aggression and suppression by imperialism, social-imperialism and their running dogs, there will emerge in the end revolutionary war against aggression and oppression. This is an objective law independent of the will of imperialism, revisionism and reaction. As was recently pointed out by the great leader Chairman Mao, "revolution is the principal tendency of the world at the moment." "So long as the people of the small countries dare to rise in struggle, take up arms and master the destiny of their own countries, they certainly can defeat aggression by big nations. This is a law of history." ("People of the Whole World, Unite and Defeat the US Aggressors and All Their Lackeys!")

## "To Be Attacked by the Enemy Is Not a Bad Thing But a Good Thing"

Chairman Mao taught us: "In the world there is definitely no love without a cause, nor hate without a cause." ("Talks at the Yenan Forum on Literature and Art") Why did Ch'en Pai-ch'en and his like love so dearly the Kuomintang and Chiang Kai-shek and hate so bitterly the Workers and Peasants' Red Army led by the Chinese Communist Party? We would cease to wonder why once we have glanced through the history of Ch'en Pai-ch'en because he is a renegade to the proletariat and the running dog of imperialism, revisionism and reaction.

As far as we are concerned, "to be attacked by the enemy is not a bad thing but a good thing." We are simply honored when we are opposed by imperialism, revisionism, reaction and their lackeys because their opposition can not harm us in the least and is utterly harmless to great Mao Tsetung thought and the splendor of the people's armed forces and the people's war.

Through the mouth of Shih Ta-k'ai in The End, Ch'en Pai-ch'en baldly advertized surrender of arms and capitulation to the enemy" saying: "To surrender is ignominious, but capitulation is permissible when there is no other alternative." "At present, rather than to attempt a breakthrough by storming the enemy and risk the lives of more than 1,000 men, it is better to forbear humiliation for the time being so as to preserve our effective strength eventually for making reprisals...." Although this sinister talk came through the mouth of Shih Ta-k'ai, yet it actually uttered Ch'en Pai-ch'en's mind. Ch'en Pai-ch'en openly peddled the philosophy of the renegade and served as the political broker of the Chiang gang of bandits in a vain attempt to disintegrate the revolutionary ranks. At the same time, he also was looking for a pretext to justify the betrayal of the revolution by the renegades and a figleaf to cover up their ugly features.

Ch'en Pai-ch'en sneaked into the revolutionary ranks with the psychology of a speculator. After he was arrested by the Kuomintang in 1932, he fell on his knees and capitulated to the enemy. He betrayed the revolution and began to lead the life of a renegade. In the prison and reformatory of the Chiang gang of bandits, he actively carried out counter-revolutionary activities under the direction of the Kuomintang secret agents. He concocted

the anti-communist historical play Yü Chi (Note 11) and a number of anti-communist articles. He was so shameless as to declare that the reformatory of the Chiang gang of bandits "is not a prison and we also are not prisoners, but are just iron slabs cast into the crucible of revolution, and when you walk out of the reformatory, you have been tempered into pieces of pure steel." (Note 12) He also maliciously smeared the Communist Party of "drawing closer to the stage of total collapse" (Note 13). Could it be said that this was not the motive of his concocting The End?

Taking instruction from the Kuomintang secret agents, he initiated and organized the "National Drama Society," served as its leader, and made counter-revolutionary propaganda for the Kuomintang. Ch'en Pai-ch'en openly declared: "I intend to use the stage as the classroom and plays as textbooks," for the purpose of fulfilling this task of "national rehabilitation" (Note 14). What Ch'en Pai-ch'en called "national rehabilitation" was another name for the Kuomintang and Chiang Kai-shek's national betrayal and dictatorial rule. Here, he spoke the Kuomintang language to express his loyalty to the Kuomintang.

In 1935, as a running dog of the Kuomintang reactionaries "tempered" in the sinister crucible of counter-revolution, Ch'en Pai-ch'en immediately cast forth The End after he stepped out from the "door" of the reformatory of the Chiang gang of bandits. This was an expression of his urgent desire to be of service to the Kuomintang reactionaries, and was also a counter-revolutionary manifesto made public by him.

During the War of Resistance against Japan and the Liberation War, moving in step with the counter-revolutionary need of the Kuomintang, Ch'en Pai-ch'en cast forth a large number of reactionary plays that were "commended" by the Kuomintang reactionaries on a number of occasions. After the South Anhwei incident, he did not part with his sinister designs, and remade The End into the Tatu River. He added an episode to play up the internal conflict between Yang and Wei, and went on to attack by insinuation the Chinese Communist Party, the 8th Route Army and the New Fourth Army. Following this, at the instruction of the cultural agents of the Kuomintang, he ganged up with other counter-revolutionary men of letters to write a story with Chiang Kai-shek's notorious Destiny of China, and concocted the counter-revolutionary drama Victory Issue to stand the history of the war of resistance against Japan on its head and make propaganda against communism and the people.

After the liberation of the whole country, with a shake of his body, this spineless dog called Ch'en Pai-ch'en sneaked into the reactionary force. Shielded and given an important office by Liu Shao-ch'i, Lu Ting-i, the "Four Fellows"--Chou Yang, Hsia Yen, T'ien Han and Yang Han-sheng--and a gang of renegades and secret agents, he energetically pushed the counter-revolutionary revisionist black line in literature and art and created counter-revolutionary public opinion for restoring capitalism. In 1956 and 1957, the revisionist trend of thought ran amuck at home and abroad. The "Four Fellows" jumped forth to fan the wind and kindle the fire everywhere, and instructed their confederates to instigate the demons and monsters into attacking the Party and socialism. With an ulterior object in view, Ch'en Pai-ch'en also cast forth such big poisonous weeds as "Where Should the Discussion Begin" and "The

Drama Movement Calls for Leadership," crying that "the present is inferior to the past" and maliciously attacking the leadership of the Party and the dictatorship of the proletariat. He utilized the leading position he usurped in Jen-min Wen-hsueh [People's Literature] and the method of "booking contributions" to work in collaboration and collusion with a handful of renegades, secret agents, rightist and reactionary men of letters and to release on a large scale poisonous weeds against the Party and socialism. Lot after lot of counter-revolutionary works of literature and art, such as "Miscellaneous Talks under the Lamp" and "Great Historian Szu-ma Ch'ien" by Wu Han, vanguard of "Three-Family Village," "Strange Men in the Countryside" and "In a First Class Sleeper" by reactionary writer Ou-yang Shan, "'Dirge' by T'ao Yüan-ming" and "Kuang Ling San" by Ch'en Hsiang-ho, "Hung Fu Elopes in the Night" and "Stories of 'Little Black Dot'" by renegade Meng Ch'ao, etc., were all released through Ch'en Pai-ch'en's hands. His criminal deeds were so numerous that they could not be recorded in toto.

The history written by Ch'en Pai-ch'en himself shows that from the thirties to the sixties, from the new democratic revolution to the socialist revolution, he worked unswervingly for the Kuomintang reactionaries against communism and the people, and for the subversion of the proletarian dictatorship in the service of Liu Shao-ch'i and his agents Chou Yang and company in the literary and art circles.

*

The great proletarian cultural revolution launched and led by the great leader Chairman Mao himself has smashed the plot of the Liu Shao-ch'i renegade clique to restore capitalism, and has also destroyed its branch in literary and art circles--the counter-revolutionary revisionist black line in literature and art carried out by the Chou Yang counter-revolutionary clique with the "Four Fellows" and Lin Mo-han as personalities at the core. The reactionary plays concocted by the "Four Fellows" and their like have been severely criticized, repudiated and denounced by the broad masses of workers, peasants and soldiers and spurned by the broad masses of the people. The efforts of the imperialists, social-imperialists and all reactionaries who cried themselves hoarse attacking the great proletarian cultural revolution of China in an attempt to recall the ghosts of those counter-revolutionary plays against communism and the people have entirely been made in vain.

History has delivered its judgment: It was the Kuomintang reactionaries and their lackey that headed toward their doom. Under the wise leadership of the great leader Chairman Mao and the Chinese Communist Party, the Workers and Peasants' Red Army of China, that is, the Chinese People's Liberation Army, grew in size and strength, fought north and south, "swept away a thousand troops as though rolling up a mat," defeated the Japanese aggressors, wiped out eight million bandit troops of the Chiang gang armed by US imperialism, and headed from one victory to another. After the founding of the People's Republic of China, The Chinese People's Liberation Army has become the iron Great Wall for the defense of the socialist fatherland and the strong prop of the proletarian dictatorship. History has proved and will continue to prove that the Red Army led by Chairman Mao is made up of heroes and manly fellows and that the people's armed forces are invincible.

At present, the Chinese People's Liberation Army and the 700 million Chinese people armed with Mao Tsetung thought have been tempered by the raging fire of the great proletarian cultural revolution. They have become stronger and are closely uniting around the Party Central Committee headed by Chairman Mao with Vice Chairman Lin as the deputy leader. If US imperialism and all its lackeys dare to impose a war of aggression on us, they certainly will come to the most ignominious end!

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Notes:

(1) (6) Preface to T'ai-p'ing T'ien-kuo (Chint'ien Village)

(2) Bandit Chung-yang Jih-pao, December 10, 1934.

(3) Szechwan Bandit Hsin-hsin Hsin-wen, May 25, 1935.

(4) Bandit Chung-yang Jih-pao, June 6, 1935.

(5) Bandit Chung-yang Jih-pao, June 15, 1935.

(7) "Random Discussion of Historical Plays" (Carried in Hsin Yen Ch'ü, Vol. I, No. 1, 1937)

(8) See bandit Chiang's Essence of Spiritual Education for Servicemen (I).

(9) Ch'ang Ho-feng's "New Life" (Carried in Supplement to Bandit Chung-yang Jih-pao, February 18, 1935)

(10) See Bandit Chiang's so-called Collection of Recent Speeches, III: "Introduction to the New Life Movement".

(11) Yü Chi was an anti-communist one-act play concocted by Ch'en Pai-ch'en in the Chenchiang Prison of the Kuomintang. It was published in Wen-hsüeh, Vol. I, No. 3, 1933. This play used the past to satirize the present and maliciously cursed the revolutionary armed struggle led by our Party.

(12) "After My Admission into the Reformatory" (Fan-sheng Pan-yüeh-k'an of the Bandit Soochow Reformatory, October 31, 1934).

(13) "Tutelage and Democracy" (Fan-sheng Pan-yüeh-k'an of the Bandit Soochow Reformatory, December 26, 1934).

(14) "My Hope" (Fan-sheng Pan-yüeh-k'an of the Bandit Soochow Reformatory, Vol. II, No. 1.

--Ideological Commentary--

# Industry Must Energetically Support and Aid Agriculture

## --Refuting the "theory of supporting agriculture puts one at a disadvantage"

by

Ch'i Yung-hung ( 齐永紅)

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

Guided by Chairman Mao's great policy of "taking agriculture as the foundation and industry as the leading factor, great achievements have been made in supporting and aiding agriculture by industry in the past few years and especially since the great proletarian cultural revolution,thus greatly impelling the development of socialist agricultural production and offering an enormous driving force for the all-round fulfillment of the "National Program for Agricultural Development" in the broad countryside. Because China is a big country with a rural population several hundred million strong, there is still imbalance in the development of this work. In order to transform completely the features of agricultural production, it is imperative to energetically bring the revolutionary spirit of "self-reliance" and "hard struggle" into play and continue to carry out to the letter the supporting and aiding of agriculture by industry. But at present, there are still some comrades who lack adequate understanding in respect of supporting and aiding agriculture by industry. They think that products made in support of agriculture "sell at a low price and bring a low margin of profit," are "simple and crude" and do not offer any challenge in technique. In short, this means to say "supporting agriculture puts one at a disadvantage."

The claim that products made in support of agriculture "sell at a low price and bring a low margin of profit" reflects facts only in part. We should look farther ahead and see that the object of doing this is for the purpose of improving our socialist agriculture, strengthening the economic base of the proletarian dictatorship and accelerating the development of socialist industry and socialist agriculture. After agricultural cooperation was brought to fruition, the state had released an abundance of agricultural funds for helping the peasants build water conservation projects, supplying electric power for agricultural use, etc. It had especially accelerated the development of industrial establishments for serving agricultural production and produced an abundance of cheap products for supporting agriculture. This series of measures not only has stimulated the development of agricultural production, but also has built at the same time a strong foundation for socialist industry. Over the past 20 years since liberation, in those years with a bumper harvest, we always were better off and industry was developed at a faster rate. Isn't this a basic fact illustrating the development the national economy of China?

Chairman Mao points out: "A considerable part of the large funds which are needed to complete both national industrialization and the technical reconstruction of agriculture must be accumulated from agriculture." ("The Question of Agricultural Cooperation.") Part of the funds can also be accumulated through the exchange of industrial products and agricultural produce. However, we mainly adopt the policy of disparity in prices between industrial goods and agricultural produce, of the exchange of equal values or close to the exchange of equal values, the policy of selling more industrial goods at a low margin of profit, the policy of stable price for the purpose of giving vigorous support and aid to agriculture and at the same time increasing state accumulation.

Taking the Shanghai Chemical Fertilizer and Insecticide Company for example, from the time of its inauguration in 1962 up to the end of last year, the production cost of chemical fertilizer products was cut by half and the prices of chemical fertilizer were also lowered by 50 percent by way of four or five price adjustments. Guided by Chairman Mao's strategic policy of "taking agriculture as the foundation and industry as the leading factor," the broad working masses of the 11 small chemical fertilizer plants under this company launched the production-increase and economy movement on a large scale. At present, the actual production capacity is already several times greater than the original production capacity designed, and in the short course of a few years, the total output has increased by five times. Isn't this supporting and aiding agricultural production and accumulating funds for the state?

Some people would ask: Since bumper harvests have been reaped in the past few years and the collective economy is strong, why is it still necessary to emphasize selling more industrial goods at a low margin of profit? This kind of understanding is one-sided. In order to safeguard the enthusiasm of the peasant masses for socialist production and "enable the peasants in normal years to raise their personal income year by year on the basis of increased production" ("On the Correct Handling of Contradictions Among the People"), we must go on to adhere firmly to this correct price policy so as to promote the application and popularization of new techniques, new insecticides and new machines in agriculture. Only in this way can the development of agricultural production be promoted in the true sense, and agriculture be taken as a stronger source of accumulation and a broader market for industry. This represents the long-range and fundamental interests of the cause of building socialism.

What will be the consequence of giving one-sided pursuit to profit? The consequence will be the sale of less industrial goods. As a result, the development of agriculture will be hampered and this will in turn hamper the development of those branches of industry supporting agriculture. Consequently, if you go into the blind alley of "profit in command", we shall produce less products that are less profitable and are of lower output value. We shall not do what we should do by not over-fulfilling or fulfilling our output quotas and starting production. As a result, would this not serve precisely to retard the development of agriculture as well as the development of industry?

Some comrades denounce the products for agricultural mechanization as simple, low-class and crude, and they think that their production offers no challenge to technique. This is an erroneous attitude that discriminates against agricultural mechanization. What is "challenge?" Should we confine our sight only to the narrow and small world of a unit or an individual or set our eyes on the whole need of socialist construction? Chairman Mao points out: The fundamental way out for agriculture lies in mechanization. After bringing agricultural cooperation to fruition, we must carry on the socialist revolution, take the struggle between the two classes, the two roads, the two lines as the key link, strengthen socialist education, and exercise a firm grip on implementing agricultural mechanization. After the great proletarian cultural revolution, the broad masses of the poor and lower-middle peasants have called more and more urgently for agricultural mechanization, and we must sensibly solve gradually the need of the peasants in this connection. Regardless of whether the manufacture of machines or parts, manufacturing or maintenance, or the production of a hoe or sickle is concerned, anything that is produced for the development of socialist agricultural production is good. Our "challenge" is to solve practical problems in the socialist revolution and socialist construction.

Agricultural machines simple, low-class and crude? No, they have their own high demands. Agricultural production is carried out in the open, and the machines and tools for production must be solid and light and good for multiple purposes. The countryside of China extends over vast areas and the natural conditions vary a great deal. The machines and tools for production must be adapted to the characteristics of different localities. The agricultural population of China is several hundred million strong, and the demand for agricultural machinery, chemical fertilizer, insecticide, plastic film and any kind of means of production is enormous. In their protracted struggle against Nature and in their manufacture and use of tools for agricultural production, the broad masses of the poor and lower-middle peasants in China have accumulated an abundance of experience that must be summed up, improved and popularized by the industrial establishments in conjunction with them. Therefore, confronted by the breadth and depth of agricultural production, any erroneous view that discriminates against agricultural machinery does not hold water. The problem, if any, is that you do not know the demand for agricultural development and the characteristics of production and you have not humbly learned from the practical experience of the poor and lower-middle peasants.

There are many industrial enterprises that ponder over what the poor and lower-middle peasants ponder over and consider as urgent what the latter consider as urgent. By way of improving the quality of products, lowering cost of production, practicing economy and introducing substitutes, they have unearthed productive potentialities and designed technical reforms on a large scale and promoted a great leap in the technique of industrial production.

There is in Shanghai a manufacturing plant of agricultural machinery and insecticide that has consistently organized the dispatch of special technical teams to the countryside and has gradually felt out the laws of agricultural

production. For the sake of manufacturing more machines of superior quality and high efficiency for agricultural planting and protection, the people of this plant thoroughly criticized and repudiated the past practice of copying and imitating foreign products all the time and the doctrine of trailing behind at a snail's pace during the great proletarian cultural revolution. Relying on their own efforts and starting from scratch, they not only have designed and manufactured themselves a large number of new machines for agricultural planting and protection and saved plenty of steel products, copper products, rubber, cotton cloth, timber, machine tools and equipment for the state, but also have made a great leap in industrial production technique.

Hasn't this fact vividly told us that services in support of agriculture are not without challenge in technique but offer plenty of challenge? So long as our industrial establishments are able to cut industrial costs incessantly and increase output and variety, then they can greatly accelerate the mechanization of agriculture in China and incessantly lower agricultural costs. Furthermore, on the basis of incessantly developing socialist agricultural production, the income of the peasants can be raised gradually. Here lies the hope of bringing greater prosperity, wealth and strength to our country, and how can it be said that the manufacture of products is support of agriculture offers no challenge?

In order to enable the broad masses of poor and lower-middle peasants to become even more competent in the control and transformation of Nature, we also must foster a number of "indigenous experts" who are capable of and good at carrying technical reforms and scientific research in accordance with the practical conditions of their places, increasing the agricultural output, and incessantly arming our agriculture with the most up-to-date scientific and technical achievements in chemistry, physics, pedology, entomology and microbiology. The popularization and application of the new insecticide "920" for stimulating growth in the countryside of suburban Shanghai is a striking example. The workers aptly said: "People who do not understand the peasants and agriculture would not truly understand industrial production and socialist industrialization." This plain truth serves precisely to criticize and repudiate the "theory of supporting agriculture puts ones at a disadvantage."

Things always move forward in the struggle of contradictions. At the time of implementing the task of supporting agriculture, our industrial production is still confronted by other important tasks and of course would also encounter different kinds of contradictions. It is not a bad thing to have contradictions because they can stimulate our effort in fighting. The question is that contradictions must be solved with a positive attitude and the revolutionary spirit. The method is to make "overall planning, all-round consideration and proper arrangements" ("On the Correct Handling of Contradictions Among the People"). This is to say it is imperative to rely fully on the masses, arouse the masses, give all-round consideration to other tasks at the time of giving assurances and prominence to the key sector, not to promote "any single project" and avoid one-sidedness. To tell the truth, the reason that some people want to stand supporting and aiding

agriculture against supporting and aiding other key construction projects is that they think the task of supporting agriculture is not "towering, precision-oriented, pioneering" and "clangorous," while other tasks can ask for funds, equipment and factory premises and also talk louder. This way of thinking entirely runs counter to the spirit of "self-reliance" and "hard struggle."

We have many factories--especially the numerous hsien and commune industrial projects--that started operation with indigenous methods on a crude and simple scale but were able to put out products in support of agriculture deeply welcomed by the poor and lower-middle peasants. They declared with pride: "The welcome by several hundred million peasant brothers is the greatest glory." What a heroic and magnificent statement glittering with the radiance of proletarian ideology! No matter what task is taken up, we must bring into play this spirit of "self-reliance" and "hard struggle." It is most ignominious to forsake this spirit and to be unable to accomplish any task. We should exercise stronger leadership over and pay full attention to the hsien-run industries whose most important task is to support and aid agriculture.

The mortal wound of the "theory of supporting agriculture puts one at a disadvantage" is the translation of the relationship of industry with agriculture into the business relationship of "my loss and your gain." This is the bourgeois view that is basically unacceptable to the working class and the peasant masses and is basically intolerable to our socialist system.

The socialist revolution enables the establishment of industry and agriculture on the foundation of public ownership, that is, ownership by the socialist state and collective ownership, and between industry and agriculture there should and can only be the relationship of mutual combination, mutual support, mutual promotion, mutual development. As the Marxists see it, the economic force is essentially a class struggle force. The supporting and aiding of agriculture by industry is an important measure for the working class to use the massive strength of socialist big industry to support, consolidate and develop the rural collective economy and to consolidate and develop the worker-peasant alliance. Chairman Mao points out: "There is an active desire among most peasants to take the socialist road. Out country's socialist industrialization and its achievements are constantly intensifying it." ("The Question of Agricultural Cooperation") The provision of ever more agricultural machines by socialist industry to people's communes is an important aspect of the working class supporting and aiding the peasant to take the socialist road.

The elevation of the peasants' consciousness and the development of collective economy can fully arouse the active desire of several hundred million peasants for socialism and give vigorous support and aid to socialist industrialization. In this process, the incessant "consolidation of the alliances of the workers and peasants in the economic field insures the leadership of the proletariat over the peasants" ("Our Economic Policy"), enables socialism to occupy solidly the rural front and leads to the further

consolidation of the worker-peasant alliance on a new foundation under the conditions of the dictatorship of the proletariat. This is a new problem of the class struggle under the socialist system, the big question of the contest between the proletariat and the bourgeoisie for the peasants. As far as we of the proletariat are concerned, this is an event bearing on the future and destiny of the proletarian dictatorship based on the worker-peasant alliance. Can there still be any "disadvantage" to speak of?

Over a long period of time, renegade, hidden traitor and scab Liu Shao-ch'i frenziedly carried out a counter-revolutionary revisionist line to undermine socialist agriculture for the sake of restoring capitalism. The "theory of supporting agriculture puts one at a disadvantage" is an expression of the pernicious influence of Liu Shao-ch'i's counter-revolutionary revisionism. By way of revolutionary mass criticism, we must thoroughly liquidate and criticize and repudiate the towering crimes of Liu Shao-ch'i who undermined the worker-peasant alliance and the supporting and aiding of agriculture by industry. We must criticize and repudiate all erroneous ideas that impede the supporting and aiding of agriculture by industry, deeply understand the far-reaching significance of Chairman Mao's strategic policy of "taking agriculture as the foundation and industry as the leading factor," and raise the task of making industry support and aid agriculture to the plane of continuing the revolution under the conditions of the proletarian dictatorship for recognition and implementation. In sympathy with the new upsurge of the national economy on the whole front, the mass movement for supporting and aiding agriculture with industry should score still greater successes!

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# Develop Local Industries with Greater, Faster, Better and More Economical Results

by

the Writing Group of the Heilungkiang Provincial Revolutionary Committee

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

Under the condition of developing heavy industry with priority, industry and agriculture, heavy industry and light industry should be developed simultaneously; under the conditions of centralized leadership, overall planning, division of labor and sharing of responsibility, local industries should be developed simultaneously with national industries, medium and small enterprises should be developed simultaneously with big enterprises, and production through indigenous methods should be developed simultaneously with production through modern methods. This complete set of great policies based on "walking on two legs" formulated by the great leader Chairman Mao himself has creatively developed the Marxist-Leninist theory concerning the socialist economy. It is the basic way for the concrete application of the theory of the unity of opposites and the mass line in socialist construction, for adhering consistently to the general line of "building socialism by going all out and aiming high to achieve greater, faster, better and more economical results," and for realizing "independence and self-reliance" and "taking one's own road of industrial development." This great and brilliant thought of Chairman Mao's has opened up a broad road for developing local industries with greater, faster, better and more economical results.

Renegade, hidden traitor and scab Liu Shao-ch'i and his agents in our province frenziedly opposed Chairman Mao's proletarian revolutionary line and the successful operation of local industries. The great proletarian cultural revolution destroyed the bourgeois headquarters headed by Liu Shao-ch'i and smashed Liu Shao-ch'i's counter-revolutionary revisionist line. Guided by the great leader Chairman Mao's proletarian revolutionary line and in conformity with the great strategic thought of "be prepared against war, be prepared against natural disasters and do everything for the people," vigorous development of local industries took place in our province. With medium and small enterprises producing iron and steel, coal, chemical fertilizer, cement, electric power, electronics, scientific instruments, chemicals and articles for everyday use scattered in town and country like checkers on a chess-board, the irrational distribution of industries is changing in our province and the self-supporting level of local produce has been raised. At present, local industries are developing in the direction of establishing a "small but complete" industrial system throughout the province and are gradually shifting toward the orbit of serving agriculture. This is the rich fruit of the great proletarian cultural revolution, the great victory for the general line of building socialism and a complete set of policies based on "walking on two legs" formulated by Chairman Mao.

## Under the Guidance of the Policy of Simultaneous Development of Medium and Small Enterprises with Big Enterprises, Be Serious with the Successful Operation of Small Enterprises

As far back as 1957, Chairman Mao most categorically pointed out: "We must gradually build a number of large-scale modern enterprises as the mainstay of our industries; without these we shall not be able to turn our country into a modern industrial power in several decades. But the majority of our enterprises should not be built in this way; we should set up a far greater number of small and medium enterprises." ("On the Correct Handling of Contradictions Among the People")

Big enterprises and the medium and small enterprises promote and condition each other. As far as local industries are concerned, where conditions permit, it is also proper and essential to run some bigger enterprises. However, it is not possible to develop a large number of them due to the limitations of funds, resources, technique, equipment and other conditions. The isolated development of big enterprises, like walking on one leg, is in contravention of the objective laws and also cannot be realized at a high speed. Since the medium and small enterprises--especially the small enterprises--are small in scale and call for less investment, funds are easier to raise. They can give play to the local industrial forces already in existence and utilize to the full extent the obsolete and idle equipment of various enterprises to arm themselves. They can utilize to the full extent various kinds of resources scattered in small quantities in their places, procure material locally and market their manufactured products locally so as to cut down transport expenses. They can rationalize the distribution of industries and are of advantage to preparedness against war. The broad masses can make use of their hands and efforts, and this is of advantage to the launching of mass movements. Greater, faster, better and more economical results can be achieved in this way.

In 1969, a 13-meter high small blast furnace was built at Huanan in Hochiang area. The investment was jointly raised by the administrative district, municipality and hsien, and the cooperation of more than 70 enterprises in the area was organized to repair and renovate obsolete and idle equipment for the blast furnace. The blast furnace took no more than two months to build and after completion, it quickly put out iron. Contrary to this, some places placed undue emphasis on size and modernness. They relied on the state and specialized personnel. Although the amount of investment was increased and the time of construction was extended again and again, their projects could not be commissioned for production for a long time. They achieved lesser, slower, poorer and more expensive results.

Bigness and smallness represent the unity of opposites. "In given conditions, each of the contradictory aspects transform itself into its opposite." ("On Contradiction") The universal law is for a thing to develop from small size to big size and from low quality to high quality. The history of the development of local industries in our province has once

again proved this unbreakable truth. Take the Red Flag Machine Works of Chaotung hsien for instance. This plant formerly employed only 25 handicraftsmen and used small blacksmith's stoves to produce plates for making hoes and sickles. It has now expanded its work force to 270 men and can produce 14 kinds of leading agricultural machines and tools for sowing, threshing and irrigation and drainage. It has also manufactured machine tools, planers, I-hammers, air-pumps, electric welding machines and other equipment for commune-run industries. A large number of small factories are full of vigor and vitality. They are reinforcements to socialist economic construction that cannot be neglected.

"Every quality manifests itself in a certain quantity, and without quantity there can be no quality." ("Methods of Work of Party Committees") A quantitative change necessarily leads to a qualitative change. The universal development of small enterprises gives rise to many dots over a wide area. Small in part, they are big as a whole, since the converging of these small enterprises gives rise to an enormous force. Taking the small collieries for example, the annual output of each small colliery is no more than several ten thousand tons. But because there are several dozen small collieries in the whole province, they put out more than two million tons of crude coal for the state each year and have a great role to play in promoting the development of industrial and agricultural production. Those people who think that small enterprises cannot solve problems do not know that without these numerous small collieries, small iron and steel plants, small chemical fertilizer plants, small cement plants, small power plants and other small enterprises, it is not possible to meet the daily growing and diversified construction need of the country with a population of 700 million and the livelihood need of its people or to bring "small but complete" local industries to fruition, and the all-round achievement of greater, faster, better and more economical results in socialist construction would be impeded.

The frenzied attack by social-imperialists of our policy to develop local industries--especially small enterprises--serves well to expose the counter-revolutionary features of their hostility toward China's great successes in socialist construction. These counter-revolutionary slanders are being smashed with iron-clad facts by the new development and new victory of our socialist local industries.

## Under the Guidance of the Policy of Simultaneous Development of Production with Modern and Indigenous Methods, Start with Indigenous Methods and Proceed From Indigenous Methods to Modern Methods

The "Resolution on a Number of Questions Concerning the People's Commune" adopted by the 6th Plenum of the 8th CCP Central Committee that was presided over by Chairman Mao himself pointed out: "In the aspect of production technique, the principle of combining handicrafts with machine industry and of combining indigenous production with modern production should be implemented." "The machine industry also must utilize to the full extent indigenous iron and steel, indigenous machine tools and other kinds of

indigenous raw material, indigenous equipment and indigenous methods, and gradually proceed from indigenous methods to modern methods, from small scale to large scale, from low quality to high quality."

Starting with indigenous methods and proceeding from indigenous methods to modern methods is an important way to achieve greater, faster, better and more economical results in the development of local industries. The broad masses freed their minds of restrictive ideas, emancipated themselves ideologically and gave free scope to the spirit of the "pauper." Under the conditions that there were neither funds, nor equipment, nor technical knowledge, the wisdom and strength of the masses were relied on to start various types of small plants with indigenous methods on a simple and crude scale. They used simple equipment and parts and the method of "ants gnawing at a bone" to manufacture giant transformers, giant hydraulic presses, giant electronic magnifiers and other products of great precision and high quality.

The chromite of international standard, an agent for handling mud in geological deep drilling, was produced with indigenous methods by the Red Flag Chemical Engineering Works of Moutan municipality. This plant was only able to produce cold cream, toothpaste and other articles for everyday use in the past. The workers of this point used a few crudely built houses as factory premises, wooden bucket as mixers and box-type driers in place of modern drying towers, and indigenous coal gas generators in place of high-pressure boilers. They took no more than three months time to complete with the sum of more than 30,000 yuan a workshop capable of producing 500 tons of solid chromite per annum. From October 1968 when the plant was completed and commissioned for production to the end of 1969, it produced 533 tons of chromite for the state, and accumulated 620,000 yuan in funds--equivalent to 19 times the sum invested for the building of the plant.

Starting with indigenous methods and proceeding from indigenous methods to modern methods fully embodies the great policy of "self-reliance," "hard struggle," "shattering the foreign conventions" and "taking one's own road of industrial development." It can give full play to the enthusiasm and creativeness of the masses, their united wisdom and strength, thus enabling them to reap more benefits by getting opinions from different sources. It can adapt itself to local conditions,make economic use of investment and win time. It is convenient for the masses to grasp techniques in the process of production and to achieve greater, faster, better and more economical results in fostering their own technical forces. What is more important is that the revolutionary spirit of "fearing neither hardship nor death" is fostered in the process of production. It thus creates material wealth for the state as well as temper the people.

Renegade, hidden traitor and scab Liu Shao-ch'i and company were antagonistic to Chairman Mao's revolutionary line. They slandered the indigenous methods as "non-advanced," "unscientific" and "irregular," and tried their utmost to push the philosophy of the foreign slaves and to trail

behind foreigners at a snail's pace. With an ulterior object in view, they vainly attempted to let the bourgeoisie exercise dictatorship over the proletariat in the sphere of industrial technique.

Materialistic dialectics tells us that indigenous and modern methods are relative. Some "indigenous" methods are also "modern" methods, and there can be modernness in indigenous methods. According to modern methods, the piston rings produced by the Chiamuszu Tractor Parts Plant must use imported chromemolybdenum alloy as raw material. The broad masses of revolutionary workers shattered the foreign convention that "metals with high phosphorus content are easy to break and basically cannot be used to make piston rings." They used ferrophosphorus which is abundant in China as raw material, and successfully experimented with the manufacture of piston rings with high phosphorus content for mass production. One piston ring with high phosphorus content can last as long as two chromemolybdenum rings. It can be seen that there is no absolute boundary between indigenous and modern methods. The "modern" methods of today would transform themselves into the indigenous methods of tomorrow. Although some "indigenous" methods of today would be eliminated, yet some other "indigenous" methods would transform themselves into the modern methods of tomorrow. Furthermore, some of our "indigenous" methods are themselves modern methods, and the "indigenous" methods of China are the "modern" methods of other countries. The view that we should give one-sided pursuit to modern methods, that we should put blind faith in modern equipment, that we should pay more attention to modern methods than indigenous methods and that we should lay more stress on things of foreign origin than on things of Chinese origin is an expression of the "philosophy of the foreign slaves."

It is not indigenous methods for indigenous methods' sake that we pay attention to production with indigenous methods. In emphasizing that we should start with indigenous methods, we have no intention of excluding modern methods but are just proceeding from actual conditions. We should do everything possible to adopt advanced techniques. We should adopt modern methods whenever possible, but should adopt indigenous methods when we are not in a position to adopt modern methods. We should proceed from indigenous methods to modern methods, from low quality to high quality in order to make development and attain perfection step by step.

The great leader Chairman Mao teaches us: "Within the confines of struggle for production and scientific experiment, man always evolves incessantly and so does Nature and they would never stop at a certain level." After starting with indigenous methods, many factories and mines persisted in launching technical reform movements on a large scale, in taking the road of arming themselves, and in going through the process of transformation from indigenous methods to modern methods. The Ch'ihsing Colliery of Link'ou hsien started coal extraction with a few picks and earth baskets. It adopted the indigenous method of draining water with water buckets and lifting things with pulleys. It now owns sixteen pits that make combined use of indigenous and modern methods. The whole production process, including underground extraction, ventilation, transportation, drainage and elevation,

has in most cases been mechanized or semi-mechanized. The annual coal output has increased to 73,000 tons compared with 47,000 tons in 1965. Those people who despise production with indigenous methods and observe problems with the metaphysical static viewpoint do not know the dialectical relationship that indigenous methods will transform themselves into modern methods and that modern methods are developed from indigenous methods. They just look at "modernness" and sigh. They are unable to adopt modern methods but are also unwilling to take the road of proceeding from indigenous methods to modern methods. With sharp eyes in criticizing others but clumsy hands in doing things themselves, they are bound to achieve nothing in the end.

## Under the Guidance of the Principle of Combining State Enterprises with Mass Enterprises, Rely on the Masses To Operate Industries on the Basis of Self-Reliance

The great leader Chairman Mao consistently thinks in terms of firmly adhering to the mass line, giving free reins to the masses, and launching extensive mass campaigns. He categorically points out: "Mass campaigns must be launched in all kinds of work and it won't do not to launch mass campaigns." He also points out: "It is wrong to have a few economic departments organizing a small number of people for production and to neglect the launching of extensive mass campaigns for production." ("Spread the Campaigns To Reduce Rent, Increase Production and 'Support the Government and Cherish the People' in the Base Areas")

Renegade, hidden traitor and scab Liu Shao-ch'i and his agents frenziedly opposed Chairman Mao's revolutionary line and extensively chopped away the industries run by the masses. They permitted only specialized personnel, but not the masses, to run enterprises, and as a result, the development of local industries deteriorated from a dynamic situation into a dreary one. After the great proletarian cultural revolution, the various trades, the broad masses of urban dwellers and the communes and production teams in the countryside liquidated the counter-revolutionary revisionist line of Liu Shao-ch'i and company and firmly followed the road pointed out by Chairman Mao in his "May 7 instruction." In some cases, the whole street or the whole city or town was organized to participate in industrial and agricultural production. More than 90 percent of the urban women of Lalin chen in Wuch'ang hsien relied on their own efforts to procure material locally and utilize obsolete and old materials. They set up 37 small factories for the production of more than 40 varieties of products. At the same time, they also developed agricultural production and side occupations. Over the course of one year or more, these factories have created more than 300,000 yuan worth of wealth for the state.

Practice shows that there is great superiority in the running of industries by the masses. The revolutionary spirit of self-reliance and hard struggle is aroused among the masses. Local manpower and resources are unearthed to the full extent, thus realizing from each according to his ability. The left-over materials and obsolete and unwanted resources of the

big enterprises are utilized to the full extent, thus transforming waste into treasure and making maximum use of things. The blanks and shortage of state products are filled and supplemented to meet the diversified needs of industrial and agricultural production and of the livelihood of the people. At present, 80 percent of electronic and equipment parts and 50 percent of the parts for machine tools and electrical appliances are produced by neighborhood industries of the province. If the broad masses of the people are not relied upon to the full extent, the local industries cannot achieve greater, faster, better and more economical results.

The industries of rural communes and production teams are important components of local industries, able lieutenants to state industries, and forces that cannot be neglected and are indispensable to the building of a "small but complete" industrial system. In some hsien, by way of actively arming the industries of communes and production teams and developing small factories to serve agriculture, minor repairs of agricultural machines and tools are basically carried out within production teams and overhauls of medium scale are carried out within communes. Threshing, rice polishing, flour milling, grass cutting and other operations which do not come under field labor have basically been mechanized in the production teams. Some people fail to understand adequately the far-reaching significance and real role of developing industries in communes and production teams. They despise and do not support such industries, only plan to do things in the cities and are unwilling to operate industries in the countryside. This is in contravention of the orientation of Chairman Mao's "May 7 instruction" and is also not in conformation with the wishes of the broad masses.

## Under the Guidance of the Policy of Simultaneous Development of National Industries and Local Industries, Bring into Full Play the Enthusiasm for Operating Industries at All Levels

The great leader Chairman Mao long ago categorically pointed out: Local authorities should think of way to set up independent industrial systems. First, the cooperation areas, then come many provinces. So long as conditions permit, industrial systems that are relatively independent but are different in condition should be set up. To realize this great strategic task, it is necessary to give free scope to the active desire to operate industries at the provincial level as well as the active desire to operate industries at the administrative district, municipal, hsien and commune levels.

In the past few years, because the enthusiasm for operating industries at all levels was brought into play, local industries developed at a fast pace. In 1969, the number of factories operated by administrative districts, municipalities, and hsien in the whole province increased by 56 percent compared with 1966, and the output value increased by 52 percent. These factories played a very great role in supporting and aiding agriculture and in bringing prosperity to urban and rural economy. Taking Ch'aotung hsien for instance, the number of hsien-operated factories is 81 percent greater than before the great proletarian cultural revolution. They are

able to produce more than 100 varieties of products including lathes, motors, transformers, water pumps, electric wire, etc., and 82 percent of these factories are in the service of agriculture. Industries are operated by all the 25 communes in the hsien, and 80 percent of the production brigades own small factories. Industrial systems have thus been basically formed at the hsien, commune and production team levels to serve agriculture, thus energetically supporting and aiding socialist agricultural production.

Practice show that two active desires is better than one. The full mobilization of the active desires of administrative districts, municipalities, hsien and communes to operate industries is favorable to the full utilization of local resources, bringing into play the strong points of various areas, unearthing the potentialities of all levels and quarters, serving agricultural production faster and better, improving at a faster rate the self-supporting level of local products, changing the backward state of weak fundamental industries and their low capacity for fitting together of parts, carrying out to the letter the great strategic policy of "be prepared against war, be prepared against natural disasters and do everything for the people," and realizing the combination of peace time with war time.

We must correctly handle the relationship between the upper level and the lower level, between strips and plots, in accordance with Chairman Mao's principle of "unified leadership and dispersed operation." The upper level and the lower level are contradictory as well as unified. Without the overall planning and unified arrangements of the upper level, thoughtlessness and counterbalance of forces would develop at the lower level; without the positive action of the lower level, the planning and arrangements of the upper level are also difficult to come to fruition. Without the support of the upper level, the development of the lower level would be restricted; without bringing the enthusiasm of the lower level into full play, the few people at the upper level would work busily for nothing. Consequently, the province must pay attention to giving free scope to the active desire of administrative districts and municipalities, the administrative districts and municipalities must pay attention to giving free scope to the active desire of hsien and ch'ü, and the hsien and ch'ü must pay attention to giving full scope to the active desire of communes, production teams and neighborhood organizations, so that all levels would stand on their own, set their eyes on the whole situation and strive to achieve greater, faster, better and more economical results in the development of local industries. The method of having faith only in self but not in the lower level, of having affairs managed only at the upper level but not at the lower level and of imposing too rigid a restriction on the lower level is bound to end in monopolizing activities without implementing them, restricting the development of local industries, and preventing industry from serving agricultural production faster and better.

Proceeding from the view of getting prepared against war and under the unified planning of the whole country, the whole province must set up a "small but complete" industrial system. In accordance with the principle of procuring material, carrying out production and marketing locally, all places must do everything possible to carry out what they are able to carry out. The operational department at the upper level must make overall planning for the

industrial development of its own system, build some key projects beyond the means of the lower level, arrange and allocate the products for unified distribution, lay stress on guiding and helping the lower level develop local industries, bring the resources and productive potentialities of all places into play, and contribute greater strength toward fulfilling the production plans transmitted by the state to the lower level and bringing to fruition the building of a "small but complete" industrial system in the whole province.

## Giving Prominence to Proletarian Politics, Strengthening Centralized Unified Leadership

The achievement of greater, faster, better and more economical results in the development of local industries is an extensive mass movement and is also the course of the profound struggle between the two classes, the two roads, the two lines. The local industrial front is like the rural front, and "if it were not occupied by socialism, capitalism would certainly do so." We must hold high the great red banner of Mao Tsetung thought and give prominence to proletarian politics. This is the root of the successful operation of local industries. Political work is the life-blood of all economic work. We must go on to "make a success of struggle-criticism-transformation in real earnest," study the typical experiences of "six factories and two schools," and accomplish well the task of struggle-criticism-transformation at all stages. In close combination with reality, we must intensively and persistently carry out revolutionary mass criticism, fiercely criticize renegade, hidden traitor and scab Liu Shao-ch'i's "philosophy of foreign slaves," "doctrine of trailing behind at a snail's pace," "undue emphasis on bigness and modernness," "control of factories by experts," "profit in command" and other counter-revolutionary revisionist lines, and wipe out their pernicious influence. We must energetically grasp the class struggle in the economic sphere, oppose corruption and larceny, speculation and manipulation, extravagance and waste, deal blows to the active counter-revolutionary subversive activities, and smash the sabotage of a handful of class enemies. So long as this is done, it is possible to guard against the capitalist tendency and cling firmly to the socialist orientation of local industries.

The great leader Chairman Mao teaches us: "There cannot be a high degree of centralism without a high degree of democracy, and without a high degree of centralism it is not possible to build a socialist economy." The development of local industries necessarily would bring some new contradictions. It is imperative to "make overall planning, all-round consideration and proper arrangements," establish to a high degree the idea of the whole, and implement the policy of "coordinating all the activities of the nation as in a chess game." It is imperative to insist on the part submitting to the whole, the lower level submitting to the upper level, and the local authorities submitting to the central administration. Irrespective of whether the aspect of manpower, material resources, capital funds and technique is concerned, it is essential to submit to the general situation, give

assurances to the key sector, uphold the socialist system of ownership by the whole people, and overcome and guard against the departmentalist and dispersionist tendencies. Different places, trades and enterprises must cooperate with, help and support each other. They must oppose "closed-doorism," sealing off each other and technical monopoly. The departments concerned--especially the finance and trade agencies--must actively support and help the development of local industries from all quarters.

To insure that the mass movement for the extensive operation of local industries is developed in the correct direction, it is imperative to implement the policy of "overall planning and stronger leadership." It is imperative to proceed from reality, make a success of investigation and study and conscientiously carry out the policy of the Party. The resources of a place, the production capacity of existing industries, the need of society and the level of self-sufficiency must be fully investigated and studied so as to ascertain the direction of development of local industries.

To determine the construction projects, attention must be paid to rational arrangement. When small factories are set up by big factories or new factories are led by old factories, it is essential to guard against the transfer and use at random of the raw and semi-processed material and equipment in the state plans, and it is also necessary to guard against upsetting or interrupting the original and normal supply of left-over and waste material by big factories to small factories.

When dealing with the extensive operation of industries by the masses, it is necessary to shatter the irrational old conventions that tie down the masses hand and foot, but it is also necessary to guard firmly against blind development that leads to the appearance of such phenomena as the scramble for raw material or the market and the ousting of one group due to the development of another group. In the orientation of production, it is necessary to develop in a well-planned and well-organized manner products that are in short supply or in demand over a short duration, but it is also necessary to guard against the abandonment of the continued production of old products in order to develop new ones. In the development of cooperation relationships, it is imperative to guard against and oppose bartering in the name of cooperation for carrying out commercial activities.

The state enterprises should mainly help the local authorities and neighborhood organizations operate small factories, and they must be prevented from taking on additional workers at random in the name of operating small factories. The supply, production and marketing activities of small enterprises must be incorporated into plans, so that there are people to exercise leadership, people to lead production, and people to give technical assistance, and so that one group is consolidated and elevated as another group is developed and built.

The great policy of "walking on two legs" formulated by Chairman Mao has profoundly revealed the objective law of socialist construction. The practice of socialist construction in China has fully proved the wisdom and

correctness of this great policy of Chairman Mao's. We must conscientiously study Chairman Mao's lines and general and specific policies concerning the operation of socialist industries, conscientiously study the Anshan Steel Constitution advanced by Chairman Mao, consciously grasp and apply the objective law of socialist construction, conscientiously adhere consistently to Chairman Mao's revolutionary line, and fight for establishing a "small but complete" industrial system for the whole province to speed up socialist industrialization.

* * *

# Ideological Revolution Promotes Technical Innovation

## - report of an investigation in Peking Vinylon Mill

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

During the great proletarian cultural revolution, the broad revolutionary masses of Peking Vinylon Mill conscientiously carried out great leader Chairman Mao's directive, "Break down foreign conventions and follow our own road in developing industry." Holding high the banner of the "Constitution of Anshan Iron and Steel Company," they dared to think and act, determined to "surpass the world level." They vigorously carried out technical innovation and, with proletarian revolutionary heroism, launched a spectacular march toward the world's advanced level of vinylon industry.

Over the past year and more, they have completed more than 150 times of innovation, including a number of items which are up to or above the world's advanced level. Now this mill's productivity has exceeded the capacity originally designed; the output of the first quarter of this year is more than double that in the corresponding period of 1966; the cost of production is 13 percent lower than the record low level; quality of products improves continuously. They have written a new page in vinylon industry in our country.

Every achievement this mill has made in technical innovation sparkles with the brilliance of Mao Tsetung thought and is an outcome of the continuous defeat of the bourgeois ideology by the proletarian ideology. Their practice shows that the course of technical innovation is also the course of ideological revolution. Once the masses are armed with Mao Tsetung thought and ideological revolution is used to promote technical innovation, we can scale any peak and be ever victorious.

### Breaking Down Foreign Conventions Is An Ideological Revolution to Criticize the Bourgeoisie

Peking Vinylon Mill is a modernized factory built by imported techniques in 1963. The foreign capitalists claimed that their techniques were of the "world's first rate" and boasted that their technology and equipment belonged to the "most advanced level." The counter-revolutionary revisionist clique of P'eng Chen and Liu Jen of the former Peking municipal committee did its utmost to promote renegade, hidden traitor and scab Liu Shao-ch'i's slavish comprador philosophy and regarded the foreign conventions of this mill as sacred rules. As a result, this mill kept taking the beaten track traversed by other countries in the development of technology and its highest output could just attain the level originally planned.

What attitude should be adopted toward the technical experience of foreign countries? Should we break down foreign conventions and take our own road in developing industry, or superstitiously believe in the foreign conventions and trail behind the foreigners at a snail's pace?

This is a question of what road we should take and what line we should carry out in the spheres of struggle for production and scientific experiment.

The broad revolutionary masses of this mill made a class analysis of the foreign conventions and disclosed and criticized the bourgeois nature of the foreign conventions and the reactionary role they played.

(1) The foreign conventions were means by which the capitalists oppressed the workers. Some regulations and systems, by the name of "Engineering Management Point" (this name suggests its foreign origin), were enforced throughout the mill. This "Point" totally deprived the workers of their rights of being master of the house and stifled the initiative and creativeness of the masses. The vinylon workshop had 297 regulations governing technological management, but none of them was about the workers' rights. The masses indignantly pointed out that these regulations and systems wholly reflected the relationship between the capitalists and the workers in a capitalist enterprise, and that if these regulations and systems were applied in a socialist enterprise, they would invariably play a reactionary role and disintegrate and undermine the economic base of socialism.

(2) The foreign conventions were means by which capitalism controlled the economy of other countries. Taking the chance of export of their equipment and techniques, the foreign capitalists adopted all possible methods to stipulate the use of their raw and semi-finished materials, auxiliary equipment, etc., so as to attain their aim of long-term manipulation of the economy of another country.

A kind of oil used by this mill in production cost more than 300,000 yuan a year. The foreign capitalists on the one hand insisted on retaining their patent rights and, on the other hand, stipulated the use of this kind of oil in technical processes, in a frenzied attempt to manipulate vinylon production in our country.

During the great proletarian cultural revolution, the broad revolutionary masses of this mill relentlessly criticized Liu Shao-ch'i's slavish comprador philosophy and sharply pointed out: "This means that capitalism is holding our neck. We must break down the foreign conventions and make this oil by our own efforts." They constituted close cooperation with some fraternal units, perseveringly followed the policy of maintaining independence and keeping the initiative in our own hands and relying on our own efforts, and eventually succeeded in trial-making a kind of high-quality oil, meeting the needs of production.

(3) The foreign conventions reflected the nature of the bourgeoisie in confining their scope to profit making. The foreign capitalists sold technical equipment to use for the purpose of making money, so that they deliberately laid down standards that were too high and impractical. For example, the foreign capitalists used aluminum plates to guard the weighing machine and the transmission belt of the packing machine, but they wanted us to use stainless steel plates in this mill. The stainless steel plate

cost six to seven times higher than the aluminum plate. In this respect, the foreign conventions were diametrically opposite to our proletarian policy of running an enterprise through diligence and frugality.

(4) The foreign conventions reflected the bourgeois metaphysics and scholasticism. Out of their class prejudice, the foreign capitalists often confined their scope to things and did not see the men. They mechanically, separately and one-sidedly regarded the technological procedures and their corresponding conditions as rules and disallowed other people to change these conditions creatively and to draw new technological procedures in the course of understanding the objective world. As a result, the development of productive forces was hindered.

For example, a set of weaving equipment was installed in the weaving workshop of this mill to meet the needs of processing of ordinary fiber. But, they disregarded the difference between different kinds of fiber and mechanically applied the technology of processing natural fiber in processing the vinylon fiber. Poor results were produced. The masses of workers studied and applied Chairman Mao's philosophical thinking in a living way and realized that "qualitatively different contradictions must be resolved by qualitatively different methods." They innovated the technology and equipment in line with the properties of vinylon fiber. As a result, the quality of products improved rapidly to be of first grade and the rate of breaking of yarn dropped to 78 percent. The worker comrades said with incomparable pride: "With Mao Tse-tung's thought as the guide, we can do what the foreigners cannot do."

During the revolutionary mass criticism, the broad revolutionary masses disclosed the class nature of the foreign conventions and criticized their reactionary nature politically and ideologically. Once the foreign conventions were broken down, the wisdom of the masses which had long been suppressed burst like the eruption of a volcano. They persisted in the principle of "making foreign things serve China." They critically took in whatever was foreign and was agreeable to the interests of the proletariat. They "applied it, criticized it and changed it," so as to make it serve the proletariat in a still better way.

Practice shows that the more deeply the bourgeois ideology has been criticized and the more thoroughly the foreign conventions have been broken down, the better we can march forward spiritedly along the road of "maintaining independence and keeping the initiative in our own hands and relying on our own efforts" pointed out by Chairman Mao, put our footing at "surpassing the world level," display our strong points, establish our styles and open a new road of our own.

## Perseveringly Conducting Mass Criticism

Before the great proletarian cultural revolution, the handful of capitalist-roaders of this mill went all out to peddle Liu Shao-ch'i's trash of "letting specialists run the factory," relied on a small number of people

alone to make research behind closed doors, and "learned and imitated" what were in the books of foreigners. They basically did not integrate themselves with the masses, dared not alternate the foreign technology, foreign equipment and foreign conventions. They clamored: "We are to learn now, not to alternate. He who makes the alternation is responsible for it." They threatened the masses and even punished them, in a frenzied attempt to suppress the mass movement of technical innovation.

During the great proletarian cultural revolution, the broad masses were liberated from the oppression by Liu Shao-ch'i's counter-revolutionary revisionist line. They sharply criticized the "theory that the masses are backward" and the fallacy "let specialists run the factory." In line with Chairman Mao's teaching, "The mass movement is necessary in all work. Things won't go without the mass movement," they launched the mass movement of technical innovation in a big way on all fronts in the mill. In view of the fact that different jobs are closely related and clearly separated in modern production, the revolutionary committee of this mill vigorously launched a mass movement and organized all quarters concerned to closely cooperate with one another and to strengthen communist cooperation.

They learned this through practice: On the whole, no one in this mill is versed in all procedures and all sections of work; in parts, every worker is a real expert in the procedure of the work for which he is responsible. Only by conducting a mass movement in a big way will it be possible to fully display the collective strength of the workers and only by launching a revolutionary mass movement will it be possible to break down the foreign conventions and to thoroughly innovate the foreign technology and foreign equipment.

In the vinylon workshop, the procedure of silk weaving and heat treatment was the most crucial procedure in the whole mill. The foreigners called it the "heart" of vinylon production and strictly forbade alternation of it. But, the mill's revolutionary committee brought the power of the mass movement into full play and organized close cooperation and vigorous coordination among various procedures of work.

The first campaign was an operation on this "heart," and as a result, the force of production increased by 62 percent. Immediately after that, they organized other campaigns in succession, making other procedures of work go through corresponding technical innovations and closely cooperate with one another, and effecting a new balance. These several campaigns pushed the technical innovation campaign to roll quickly forward with one link closely tied to another and with one wave higher than the preceding one.

In the course of the technical innovation campaign, Peking Vinylon Mill conscientiously implemented Chairman Mao's directive about "instituting the system of cadre participation in productive labor and worker participation in management, of reform of irrational and outdated rules and regulations, and of close cooperation among cadres, workers and technicians," and extensively set up "three-in-one" groups with workers as the main force and with revolutionary cadres and revolutionary technicians taking part in them.

In the course of fighting, the workers displayed the proletarian revolutionary spirit of fearing neither hardship nor death and made innovations courageously and well, fully playing their role as the main force. The "three-in-one" groups also paid close attention to bringing the revolutionary technicians into play and integrating theory with practice.

The innovation of the heat rolling and contracting machine was an outcome of the integration of theory with practice and the integration of intellectuals with workers. The heat rolling and contracting machine had been made abstruse by the foreign capitalists. Actually it was big and clumsy and was a weak link which hindered the increase in vinylon production. Some technicians formerly made research behind closed doors, devoted much time to making experiments, but obtained no results. Later, they joined the three-in-one group in innovating the heat rolling and contracting machine. He got together with the workers to make innovation and used Mao Tse-tung's thought to guide their experiments. After three months' efforts, their innovation succeeded, creating new technology which was up to and above the world's advanced level.

## Leading Cadres in the Forefront of the Movement

The leading comrades of the Party organization and the PLA propaganda team of this mill were of this opinion: During the technical innovation movement, the leading cadres should stand in the forefront of the movement. Their most important task is to strengthen ideological leadership over the technical innovation, to organize the broad revolutionary masses to study and apply Mao Tse-tung's thought in a living way, to carry out revolutionary mass criticism in depth and perseveringly, and to apply Mao Tse-tung's thought in promptly answering and solving various problems emerging during the technical innovation movement, so that the movement may develop triumphantly along the track pointed out by Mao Tse-tung's thought.

In the course of strengthening ideological leadership, they paid particular attention to the following several points:

(1) Correctly handle the relationship between politics and techniques and continuously heighten the consciousness in the struggle between the two lines.

During the technical innovation movement, they discovered that some people only delved into techniques and paid no attention to politics, that some other people dared not delve into techniques for fear that they might be accused of "putting techniques in the first position," and that some cadres dared not actively lead the technical innovation movement. All these tendencies reflected that a few comrades did not have high consciousness of the struggle between the two lines and that some comrades fostered the bourgeois individualism and selfish and impure ideas.

In view of these tendencies, the Party organization set up a Mao Tsetung thought study class to repeatedly study Chairman Mao's teachings concerned and to hold discussions in line with the question, "How should the relationship

between grasping revolution and promoting production be handled?" This made all understand more clearly the dialectical relationship between "grasping revolution and promoting production and other work and preparedness against war," and draw a clear line of demarcation between promoting production and making technical innovation under the command of Mao Tsetung thought on the one side and "putting production in the first position" and "putting techniques in the first position" on the other side.

(2) Warmly support the initiative spirit of the masses.

After the initiation of the mass movement of technical innovation, the Party organization and the revolutionary committee of this mill actively took leadership over this movement and firmly expressed that: "The breaking down of superstition and fetishes lies with the initiation of the innovation of foreign equipment. We can make a second attempt if the first innovation fail, providing the machine is not ruined." This greatly inspired the broad revolutionary masses. The masses of workers said: "With the leadership backing us, we are filled with courage and vigor. Who says the rump of a foreign tiger cannot be touched? We workers definitely will touch it."

"New things always have to experience difficulties and setbacks as they grow." The leading comrades of the mill were of the opinion that: A technical innovation must meet the demand of producing greater, faster, better and more economical results, but this often entails a certain course. Some items may be fulfilled earlier and some others later, and still some others may even have to take a tortuous path. Some people think that a technical innovation should succeed by the first attempt and the products should have very good quality and be produced at a very low cost once they are turned out. This thinking is impractical and is disadvantageous to the flourishing development of the technical innovation movement.

They adopted this method: They actively led and warmly supported the mass technical innovations. Particularly in time of difficulty, they used Mao Tsetung thought to educate the mass, pointing out to them the direction of progress and teaching them to overcome difficulties and to press ahead continuously.

(3) Discover and support the advanced ideas sparkling with the proletarian revolutionary spirit.

During this technical innovation movement, opinions diverged when drawing plans of experiments, handling technical problems, and treating the difficulties. Among these contradictions, some were controversies between advanced ideas and conservative ideas and some others were conflicts between the proletarian devotion to the public and the bourgeois "self." The revolutionary committee of this mill conscientiously analyzed these contradictions and perseveringly supported the advanced ideas sparkling with the proletarian revolutionary spirit, criticized the bourgeois ideology, and cleared away obstacles, thereby making the innovation movement develop spectacularly in width and in depth.

For example, in the course of increasing the output of the filtering machine, two plans were suggested: One was that additional equipment was needed and the other advocated technological innovation without additional equipment. The revolutionary committee firmly supported the latter plan and negated the former. After several experiments, a new technique was found, meeting the needs of big increase in vinylon production.

## Vigorously Making Comprehensive Utilization, Marching Toward Production in Depth And in Width

This mill started with the innovation of technology, equipment and operation, and proceeded to the innovation of raw and semi-finished materials and the extensive making of multi-purpose utilization, and led the technical innovation movement to march toward production in depth and in width.

Before the great proletarian cultural revolution, the handful of capitalist-roaders of this mill laid undue emphasis on things big and foreign and wasted large quantities of materials and wealth, leaving the "waste" gas, "waste" water, "waste" slag and "waste" materials unused. The worker comrades pointed out, hitting the nail on the head: "This is purely the style of a bourgeois prodigal son!"

After the initiation of the technical innovation movement, there also was a controversy over whether it was necessary to make multi-purpose utilization. Some people said it was "unprofitable" to make multi-purpose utilization. In view of this opinion, the revolutionary committee of this mill and the PLA's propaganda team organized the broad revolutionary masses to study Chairman Mao's great teaching, "The 600 million Chinese people must make effort to increase production, practice economy and oppose extravagance and waste. This is of great significance not only economically but also politically," and to sharply criticize Liu Shao-ch'i's counter-revolutionary revisionist line of "putting profits in command."

This enabled the broad revolutionary masses to see that: Whether it is profitable or unprofitable has two completely different standards and answers. In the eyes of the bourgeoisie, whatever makes money is profitable; the more money it makes, the more profitable it is. They do not hesitate to waste a great deal of social wealth in order to make money. We the proletariat must not act in this way in running a factory. We should strive to do whatever can create wealth for socialism and increase the state's accumulation. We should take good care and make every possible use of every bundle of silk, every lump of coal, every kilowatt-hour of power and every drop of oil the people have given us.

They extensively roused the masses to adopt indigenous methods and to make use of the crude and simple conditions. Within a very short period of time, they succeeded in realizing 24 items of multi-purpose utilization, recollecting large quantities of used sulphuric acid, methyl alcohol, oil, surplus heat, clean water, waste gas, coal, slag, etc., creating a wealth of more than 600,000 yuan a year for the State.

Passive treatment and active multi-purpose utilization are two diametrically opposite policies. According to the bourgeois metaphysics, "waste" is always "waste" and passive treatment is the only method. They even waste many useful things in treating these "waste" matters.

For example, in treating the acidic aldehyde, limestone of 90 yuan's worth was used every day to neutralize the sulphuric acid. This was obviously a policy of doing a thing with little and poor results, at a lower speed and at higher cost. The revolutionary committee and the PLA propaganda team organized a three-in-one "fighting group for re-collecting acidic aldehyde." In the spirit of actively making multi-purpose utilization and turning "waste" into treasure, they fought through day and night and overcame difficulties. They re-collected four tons of sulphuric acid and 300 kilograms of methyl alcohol and saved five tons of limestone a day, creating and saving wealth of more than 200,000 yuan a year for the State.

The worker comrades learned an impressive lesson, saying: "We not only have re-collected acid and aldehyde. What is more important, we will never throw away the heirloom of diligence and frugality and will forever preserve the revolutionary spirit of the working class."

## Persisting in the Strict Scientific Attitude, Putting Everything Through Experiment

A very important reason why Peking Vinylon Mill has been able to win a great victory in technical innovation in one year and more is that they persist in the strict scientific attitude and pass everything through experiment. In dealing with some items, they have perseveringly made repeated experiments for several months; in dealing with some others, they have studied and analyzed over ten thousand data. They have learned deeply through practice that the greater is the scale of the technical innovation movement, the more they should pay attention to working in a down-to-earth manner, "working meticulously," and correctly combining the breaking down of superstition and fetishes with the respect for science and combining the conducting of mass movement with the persistence in passing everything through experiment.

The innovation of the evaporator in the consolidation bath is a very good example. To increase the volume of evaporation in the consolidation bath for spun silk so as to meet the need of development of production, the mill sent two workers to learn things in another unit concerned. A specialist gave them this answer: "Your equipment is the most advanced in the international sphere. It will be very fine if you can attain the level of the designed capability." The worker comrades pointed out: "Why should we be satisfied with attaining the level of the foreigners' designing? Why can't we surpass the foreigners?" The workers were not daunted by this foreign convention. Taking Chairman Mao's "On Contradictions" and "On Practice" as their guide, they perseveringly followed the course of "practice--understanding--again practice--again understanding." After making a series of scientific experiments, they eventually obtained the data reflecting the

objective laws and innovated the technology and the equipment in accordance with these scientific data, making the volume of evaporation double the designed capability of this evaporator and meeting the need of a big-margin increase in the production of spun silk.

The broad revolutionary masses of this mill have learned deeply that Chairman Mao's materialist dialectics is the sharpest weapon guiding the technical innovation movement. Despite the fact that many of the workers cannot read the foreign languages and have not learned advanced mathematics, chemistry and mechanics, the masses of workers study and apply Chairman Mao's great philosophical ideas in a living way, criticize the bourgeois idealism and metaphysics, march toward science and scale the high peaks one after another.

Great leader Chairman Mao teaches us: "In the fields of the struggle for production and scientific experiment, mankind makes constant progress and nature undergoes constant change; they never remain at the same level. Therefore, man has constantly to sum up experience and go on discovering, inventing, creating and advancing." The broad revolutionary masses of Peking Vinylon Mill firmly bear in mind this teaching given by Chairman Mao. In the technical innovation movement, they see clearly that the victory they have won is only the starting point of winning a new victory and they should regard the high peaks of science and technology they have scaled as the ladder to scale a new peak. They are determined to hold still higher the great red banner of Mao Tsetung thought, to carry out the three great revolutionary movements of class struggle, struggle for production and scientific experiment in still greater depth, to establish a still greater ambition to create still more distinguished achievements in the spheres of science and technology in venylon industry, to win honor for great leader Chairman Mao and for the great socialist motherland!

- Joint Investigation Group of Peking Municipal Revolutionary Committee and Ministry of Textile Industry

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# Long Live the Great Revolutionary Aspirations of the Chinese People

## - Celebrating the successful launching of China's first man-made earth satellite

by Hung Yu (紅宇)

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

Our great leader Chairman Mao has stated: We too will make man-made satellites.

On April 24, 1970, China successfully launched its first man-made earth satellite. This great call of Chairman Mao's has come true! An atmosphere of great joy prevailed in the vast expanses of our motherland. With boundless happiness, the workers, poor and lower-middle peasants, PLA commanders and fighters, revolutionary cadres and revolutionary intellectuals hailed the brilliant success in the development of China's space technology.

The successful launching of China's first man-made earth satellite is a great victory for Mao Tsetung thought, a great victory for Chairman Mao's proletarian revolutionary line and another fruitful result of the Great Proletarian Cultural Revolution. It is a splendid song of triumph of Chairman Mao's great principle of "maintaining independence and keeping the initiative in our own hands and relying on our own efforts" and a radiant crystallization of the great wisdom of the Chinese people.

This satellite is heavier than the combined weights of the first man-made satellites launched by the Soviet Union, the United States, France and Japan.

In speed of research and manufacture, this satellite outstrips the United States, the Soviet Union and other countries. It took China only five and a half years from the successful explosion of its first atom bomb to the successful launching of its first man-made satellite whereas it took the United States twelve and a half years and the Soviet Union eight years.

Technically safe and reliable, China's satellite accurately entered its planned trajectory and is punctually operating according to plan. The launching was successful on the first attempt.

This great victory of the Chinese people immensely encourages the Asian, African and Latin American peoples who are persisting in armed struggle as well as the revolutionary people elsewhere. It also deals a heavy blow at the US imperialists and the social imperialists who are now engaging in a counter-revolutionary, dirty nuclear deal and smashes their fond dream of monopolizing space technology.

As we hail the victory and review the course our motherland has traversed in these short twenty years, we can see what a tremendous change has taken place in the transformation of semi-colonial and semi-feudal old China into a socialist country which has mastered atom and space technology and stands like a giant in the East of the world!

On the eve of the birth of New China, US imperialist chieftains Truman, Acheson and their ilk predicted that the Chinese people could not live without begging from them. But "we Chinese have backbone"! Under the wise leadership of our great leader Chairman Mao, we have steadfastly embarked on the broad road of maintaining independence and keeping the initiative in our own hands and relying on our own efforts, with the result that China's state of poverty and blankness has swiftly changed and our motherland has been built into a socialist country with initial prosperity. History has mercilessly proclaimed the ignominious defeat of these imperialist overlords.

The modern revisionist renegade clique also concluded that China would have no way out other than as its dependency. Copying the old tactics of the US imperialists in opposing the Chinese people, they attempted to force the Chinese people to bend their knees and capitulate to modern revisionism. All their perverse actions can only whet the great revolutionary aspiration of the Chinese people to build their motherland into a more prosperous and powerful country by means of the revolutionary spirit of working with might and main. On the other hand, it is none other than this handful of social-imperialists, who shamelessly oppose the Chinese people, that today have to live on the alms of West Germany and Japan, the defeated countries in World War II.

None of the reactionaries can estimate the great wisdom and strength of the Chinese people. In frenziedly opposing China's efforts to develop its own nuclear weapons and space technology, the US imperialists and social-imperialists slandered that we could not accomplish such feats for many years if we relied on our own efforts. They cried themselves hoarse that China's Great Proletarian Cultural Revolution has resulted in a decline of its economy and its science. However, relying on invincible Mao Tsetung thought, we succeeded in exploding our first atom bomb within a few years. Not long afterwards, amidst the triumph of the Great Proletarian Cultural Revolution, we succeeded in exploding our first hydrogen bomb, producing a miracle in the history of the development of nuclear technology. As China's first man-made satellite circles in outer space broadcasting the music of Tungfanghung, the shameless slander of these fellows redounds to their greatest mockery, dealing a resounding slap to their own faces!

The twenty-year period from the founding of New China to the launching of its first man-made satellite is one in which the Chinese people, under the leadership of Chairman Mao, have created many earth-shaking wonders in every sphere of their socialist construction after breaking through all the obstructions and sabotage of imperialism and social-imperialism and after

indomitably overcoming all difficulties independently, self-reliantly and through enterprise and hard struggle. The course of history has indisputably proved that "we the Chinese nation have the spirit to fight the enemy to the last drop of our blood, the determination to recover our lost territory by our own efforts, and the ability to stand on our own feet in the family of nations." (On Tactics Against Japanese Imperialism)

Chairman Mao has pointed out that in order to invade China, "The Western bourgeoisie....needed compradors and flunkeys familiar with Western customs." The renegade, hidden traitor and scab Liu Shao-ch'i is such a comprador and flunkey who committed heinous crimes. In their vain attempt to turn our great socialist motherland into a colony of US imperialism and social-imperialism, Liu Shao-ch'i and his gang plotted to restore capitalism, frantically opposed Chairman Mao's proletarian revolutionary line and the great principle of "maintaining independence and keeping the initiative in our own hands and relying on our own efforts." They did their utmost to push the counter-revolutionary revisionist line and peddle the slavish comprador philosophy and the doctrine of trailing behind at a snail's pace. As China proceeded in the high-speed development of the most advanced science and technology, they perversely obstructed and sabotaged this endeavor. However, in the face of the massive wheel of revolution, their counter-revolutionary activities parody that of a mantis trying to stop a chariot with its feelers. The Great Proletarian Cultural Revolution swept Liu Shao-ch'i and his gang, those filthy and contemptible dregs, into the rubbish of history. Wisely led by, and with the sincere solicitude of, the proletarian headquarters with Chairman Mao as its leader and Vice Chairman Lin as its deputy leader, the Chinese people brought about the excellent situation in which the research, manufacture and launching of the man-made satellite was completed by maintaining independence and keeping the initiative in their own hands and relying on their own efforts.

Tempered in the Great Proletarian Cultural Revolution, the workers, PLA commanders and fighters, revolutionary cadres, scientists, engineers and technicians and the people's militia who engaged in the research, manufacture and launching of China's first man-made satellite, plus other people concerned, cherished boundless love for our great leader Chairman Mao and with tremendous revolutionary enthusiasm responded to his great call "We too will make man-made satellites." On the day they began their research and manufacture, they made the heroic pledge: "Our first satellite must embody the revolutionary aspirations of the Chinese working class and catch up with and surpass the advanced world level!" They placed the living study and application of Mao Tsetung thought above everything else, turning the laboratories, workshops and the launching ground into big classrooms in order to do so, conscientiously implemented the series of Chairman Mao's great teachings on developing science and technology in China, and always and everywhere used Mao Tsetung thought as the highest principle guiding their action. By severely criticizing the counter-revolutionary revisionist

trash pushed by Liu Shao-ch'i and his gang, they raised their consciousness of class struggle and the struggle between the two lines. The unfolding of the mass movement for the living study and application of Mao Tsetung thought and revolutionary mass criticism enormously promoted the ideological revolutionization of those who have been engaged in the research and manufacture of the satellite and thus gave a tremendous impetus to its successful research, manufacture and launching.

Following Chairman Mao's great teaching of "maintaining independence and keeping the initiative in our own hands and relying on our own efforts," the personnel engaged in the research, manufacture and launching of the man-made satellite discarded all fetishes and superstitions, emancipated their minds, brought into full play their revolutionary initiative and creativeness and displayed their inexhaustible wisdom and strength. Utilizing domestic sources for everything they needed and relying entirely on their own efforts, they overcame technical difficulties one after another and produced instruments and equipment batch after batch. From the designing of the satellite to its manufacture, not one "foreigner" took part in the work, not one foreign specimen or "foreign-made article" was made use of. China's young electronics industry which has developed rapidly as a result of the thrust provided by the Great Proletarian Cultural Revolution, and the metallurgical, chemical, machine-building and instrument-making industries produced large quantities of advanced new materials, elements, instruments and equipment. This provided a strong material basis for the research, manufacture and launching of the man-made earth satellite by self-reliance.

Inspired by the banner of unity and victory of the Ninth Party Congress, the personnel engaged in the research, manufacture and launching of the man-made satellite with one mind pooled their strength and unfolded the mass movement to develop China's most advanced technology. Chairman Mao's great thinking on people's war illuminated the course of China's research, manufacture and launching of the man-made satellite. The revolutionary emulation drive to win honor for our great leader Chairman Mao and our great socialist motherland rolled on wave upon wave. In accordance with Chairman Mao's teaching "Work meticulously," the personnel engaged in the research, manufacture and launching carefully and meticulously tested and examined again and again the instruments, equipment, joints of parts and components and welding spots. Such soaring revolutionary drive and serious scientific spirit insured the instant success of China's man-made satellite upon its first launching.

Our great leader Chairman Mao pointed out: "We cannot just take the beaten track traversed by other countries in the development of technology and trail behind them at a snail's pace. We must break away from convention and adopt as many advanced techniques as possible in order to build our country into a powerful modern socialist state in not too long a historical period." Since the explosion of their first atom bomb, the Chinese people have traversed in the short span of more than five years the

road which the bourgeoisie of the West took 10 or 20 years to cover in the development of its science and technology. At the beginning of the 70s, the Chinese people proudly entered the new stage of developing space technology and realized a leap forward in socialist science and technology. This fully proves the greatness and correctness of Chairman Mao's wise thesis.

The successful launching of China's first man-made satellite marks a good beginning in the development of space technology in our country. However, as Chairman Mao pointed out on the eve of seizing countrywide victory: "To win country-wide victory is only the first step in a long march of ten thousand li. Even if this step is worthy of pride, it is comparatively tiny; what will be more worthy of pride is yet to come." (Report to the Second Plenary Session of the Seventh Central Committee of the Communist Party of China) We should firmly remember Chairman Mao's teachings, be modest and prudent, guard against arrogance and rashness, and win in the great 70s victories still greater than those we won in the 50s and 60s. The proletariat of the East certainly can do what the bourgeoisie of the West can do; the proletariat of the East also certainly can do what the bourgeoisie of the West cannot do. No reactionary force can prevent the Chinese people from victoriously marching forward!

Long live the great revolutionary aspirations of the Chinese people!

Long live our great leader Chairman Mao! A long, long life to Chairman Mao!

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# A Repair Service Cooperative Devotes Itself to Farm Production

- report of an investigation in the rubber-wheeled carts repair service cooperative, Tehui hsien, Kirin

(Hung-ch'i [Red Flag], No. 6, May 25, 1970)

The rubber-wheeled carts repair service cooperative of Tehui hsien was formed by merging seven repair workshops during the upsurge in 1956 when cooperatives began. Now it has 76 workers and cadres. It chiefly undertakes the tasks of servicing most of the rubber-wheeled carts and some of the agricultural machines in this hsien.

Poisoned by renegade, hidden traitor and scab Liu Shao-ch'i's counter-revolutionary revisionist line, this cooperative once deviated from the direction of serving agricultural production. After the initiation of the great proletarian cultural revolution, the broad masses, under the guidance of Chairman Mao's proletarian revolutionary line, held high the great red banner of Mao Tsetung thought, grasped the fundamental question that industry must support agriculture, went deep into the struggle between the two classes, the two roads and the two lines, continuously overcame the spontaneous tendency toward capitalism, and vigorously established the idea of wholeheartedly serving agriculture. They thought in the same way as the poor and lower-middle peasants did, and they did what the poor and lower-middle peasants urgently needed. The outlook of the whole cooperative went through a fundamental change.

First, the attitude of rendering service "for profits" is turned into one of rendering service "for farm production." In the past, they did any repair that would bring profits, often "treating a light disease as a serious one" and "even giving treatment to a good case." Now, they proceed from the point of benefiting agricultural production in doing everything, and render service that would benefit the poor and lower-middle peasants, so as to lighten as much as possible the financial burden of the peasants.

Second, they give fine service instead of coarse service as in the past. Formerly they muddled along with the jobs given by the peasants. They did what they could do and did it perfunctorily, and refused to accept any job they could not do. Now they give the poor and lower-middle peasants wholehearted service and continuously improve the quality of their service. They put into effect the system which guarantees repair service and change of spare parts. The phenomenon where jobs poorly done are rejected and returned for improvement has been basically eliminated.

Third, they give comprehensive repair service and build carts instead of only giving repair service. Formerly they paid one-sided attention to their trade and only offered repair service. Now they do their utmost to repair whatever the poor and lower-middle peasants want them to do. In the past few years, they did several dozen kinds of jobs, such as repair

of power transformer and water pump, which "did not fall within the scope of their duty." They have also contracted the tasks of maintenance and repair of seven drainage and irrigation stations. They make spare parts in order to render good repair service. Adopting indigenous methods, making use of used or discarded materials, and relying on their own efforts, they produce all metal parts, except the beam, of the rubber-wheeled cart, and some parts of such machines as the internal combustion engine and the water pump. This not only meets the needs of their repair service in a very big degree, but also means aid to the commune-run and brigade-run industries.

Fourth, they render service whenever a cart is brought to them for repair and they also go to the customer to do the repair, instead of "waiting for the customer" and "accepting no business after working hours" in the past. Formerly this cooperative adopted the eight-hour work system and was closed on Sundays and holidays. Now they do the repair at any time specified, and they go to any place where repair service is required. They say: "We rather go around and suffer a bit than let the peasant brothers experience any inconvenience." In the past two years, they rendered out-of-door repair service on more than 250 occasions and repaired more than 3,000 agricultural machines and farm tools on the spot.

Fifth, they teach people their techniques on their initiative instead of keeping the techniques to themselves. Formerly some members of this commune had the idea that "the teacher will starve when he teaches his pupil everything," and even refused to teach the peasants some simple knowledge of maintenance of repair. Now they aim at quickening agricultural mechanization. In the past three years, they adopted the method of going down to do the repair together with the peasants and asking the peasants to come to learn techniques from them, and brought up more than 50 peasant technicians for the commune-run and brigade-run industries and drainage and irrigation stations.

"Political work is the life-blood of all economic work." (Introductory note to "A Serious Lesson") The following is the experience gained by Tehui hsien rubber-wheeled carts repair service cooperative in inducing a fundamental change in the idea of doing business and in the line of its management:

(1) They look at the current trends, grasp the living ideas in the bud, and continuously overcome the spontaneous tendency toward capitalism.

Taking into consideration the fact that a considerably large proportion of the members of this cooperative were formerly individual handicraft workers and that the products of the repair service trade do not have a set pattern and a set price, so that it is easy for the spontaneous tendency toward capitalism to prevail, the revolutionary committee of the rubber-wheeled carts repair service cooperative pays particular attention to promptly grasping the new trends of class struggles inside and outside the cooperative and "continuously infusing socialist ideas and criticizing tendency toward capitalism." (Introductory note to "Political Work in Changkuochuang Cooperative")

In 1967 when the rubber-wheeled carts repair service cooperative abolished some regulations of cash reward, the handful of class enemies, taking advantage of the concept of private ownership in the minds of some people, spread the fallacy of "work as you are paid," so the productivity of labor and the quality of repair dropped. The leadership immediately grasped this problem, carried out revolutionary mass criticism in depth, sharply criticized Liu Shao-ch'i's counter-revolutionary revisionist trash of "material incentives" and "profits in command," and disclosed the sinister conspiracy of the handful of class enemies to incite the spontaneous tendency toward capitalism and to sabotage the aid to agricultural production. This defeated the enemies and educated the masses. Production in the whole cooperative rapidly took on a new look.

However, "invariably, remnants of old ideas reflecting the old system remain in people's minds for a long time, and they do not easily give way." (Introductory note to "A Serious Lesson") The tasks of repair service were particularly heavy for some time in the past. At that moment, some ideas prevailed. Some people did not arrange their work according to the urgency with which it was needed in agricultural production, but did it on the basis of personal friendship. There was even the phenomenon of personally accepting some jobs and demanding over-time charges.

As soon as signs of this phenomenon appear, the revolutionary committee paid close attention to it, realizing that this reflected the small producers' spontaneous tendency toward capitalism under the new situation. It conducted in the whole cooperative a mass movement of self-education by recalling past bitterness and thinking about the present happiness and carried out ideological and political work elaborately to help the masses further heighten their consciousness of class struggle and the struggle between the two lines. The responsible persons of the revolutionary committee also went with some workers to the production teams to join the poor and lower-middle peasants in carrying out revolutionary mass criticism.

Some comrades said in excitement: "In no way should we confine our scope to the few coppers in our hands and neglect the line which we should follow!" The broad masses heightened their consciousness tendency toward capitalism at any time and in any place prevailed gradually in the whole commune, the practice of working for earning money changed to be a style of repairing carts for the revolutionary cause, and the enthusiasm in socialism surged to an unprecedented height.

With proletarian politics in command and after criticizing the trash of "putting profit in the first position," the workers actively proposed reducing the service charges. The charges were reduced three times, dropping by an average of 40 percent. This was warmly welcomed by the poor and lower-middle peasants. After these three reductions of charges, because the workers conscientiously implemented the directives of "grasping revolution and promoting production" and "strictly practicing economy and opposing waste," and continuously carried out technical innovation, the three years of the great cultural revolution in this cooperative became

three years of great development in production. The value of production in 1969 was 260 percent that in the record year in the past.

During the past few years, the rubber-wheeled carts repair service cooperative also brought into full play the collective economy and the characteristics of the service trade being run on a small scale, giving comprehensive service and working vividly, worked on its initiative as an assistant to the State-operated enterprises, and rendered better service for agricultural production. In spring 1969, a number of plow shares were urgently needed. The hsien agricultural machine works was shouldering very tasks of making other farm tools. The department concerned assigned this task to this cooperative. The workers of this cooperative were well aware that this task would bring them a loss of money. But, for the sake of aiding spring plowing, they accepted this task happily. Although they knew nothing about the techniques and had no equipment, they overcame difficulties and eventually accomplished the task of producing 12,800 plow shares in good time, meeting the need of spring plowing and sowing.

(2) They repeatedly conduct education in the great significance of making industry aid agriculture and firmly establish the idea of wholeheartedly serving agricultural production.

In the first meeting called by the leading group after the establishment of the revolutionary committee, in the first matter the masses were mobilized to discuss, and in the firm term of the Mao Tsetung thought study class organized, the great directive, "Taking agriculture as the foundation and industry as the leading factor," was the subject matter for study, and the participants discussed how they should serve agriculture and the poor and lower-middle peasants. After that, many study classes were held in close relation to the development of the revolutionary situation to carry out ideological and political work in depth and elaborately, so that the broad masses heightened the question of serving agricultural production to the high plane of the strategic idea of "being prepared against war, being prepared against natural disasters and doing everything for the people," and translated their service into solid revolutionary action.

They not only made efforts to repair the agridultural machines and farm tools but also employed all possible means to prevent agricultural production from being hindered when the agricultural machines and farm tools had to be taken to the cooperative for repair. To enable the peasants to have carts for use during the repair, the cooperative had more than ten spare tires ready for use. In the past two years, these spare tires were used more than 200 times, equalling an addition of more than 1,000 days of use of carts.

The workers of the repair cooperative also braved the rain to repair the shovelling machines in the villages, so that the peasants would not discontinue plowing on sunny days. On one occasion, they went on a rainy day to a production brigade to repair the shovelling machines. One of these machines had been seriously damaged and could not be repaired on the spot. The workers carried back to the cooperative the machine which weighed

almost 100 catties, had it repaired the same day and took it back to the brigade. The poor and lower-middle peasants said: "You have really been considerate and given us thoroughgoing help!" The workers said proundly: "We fear not the numerous tasks and the heavy jobs. We are prepared to work hard and endure hardships. We are willing to be servants in aiding agricultural production!"

(3) They proceed from the point of meeting the needs of agricultural production and establish the necessary regulations and systems.

To guarantee better service for agricultural production, the revolutionary committee of the rubber-wheeled carts repair service cooperative, after doing a great deal of ideological and political work, promptly dispelled the erroneous idea that "a system is unnecessary" in the minds of some people and made them realize that the necessary regulations and systems embodied the idea of doing business and the direction of rendering service in an enterprise. In the principle that a system must benefit the masses, this cooperative roused the broad masses inside and outside the cooperative to actively set up and improve some safe and essential regulations and systems requiring maintenance and repair of products, periodical servicing of machines and tools, rendering of service to the door when urgent repair was needed, giving of priority to three things (giving priority to agriculture, giving priority to an urgent case, and giving priority to a case which was brought from a far-away place), etc. This insured that an enterprise would render better service for agricultural production.

After establishing this system, the repair service cooperative roused the masses to consciously carry out the regulations and, while carrying them out, continuously improve them. The system governing maintenance and repair of products was a good one. When it was first carried out, because ideological work lagged behind, the quality of service did not improve. Sometimes, a product was brought back for repair again not long after it had been repaired, and the peasants were deeply dissatisfied, saying: "Although you do not charge us much, yet we cannot suffer to discontinue our work." The workers were organized to study great leader Chairman Mao's teaching about the necessity of making industry aid agriculture. They heightened their thinking. They not only paid serious attention to the quality of repair, but, while doing repair, consciously summed up the causes of damages to various kinds of machines and tools and actively taught the peasants the knowledge of maintenance of the machines and tools, thereby prolonging the use of these machines and tools.

Practice shows that relying on the masses to establish and carry out some necessary regulations and systems is an important measure, which enables this repair service cooperative to render ever better service for agricultural production.

- Investigation Group of Changchun Municipal Revolutionary Committee and Tehui Hsien Revolutionary Committee

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